

MEDIASCENE

NO.10

INCORPORATING COMIXSCENE

75 CENTS



SCIENCE FICTION!

A SUPERGRAPHICS PUBLICATION

- cover: portrait of a starman by wallace wood
- 2 editorial
- 4 special feature: season of the apes
- 6 action/suspense/adventure books: what you'll be reading in the months ahead
- 8 profile: science-fiction illustrator mike hinge
- 10 a backward look at the future: science fiction on tv
- 12 centerspread: the six million dollar man
- 14 media news: film/tv coverage of the future
- 18 the terminal man: commentary by harlan ellison
- 20 science fiction: the shape of books to come
- second section: not available on newsstands
- cover: robot/maria from fritz lang's sf epic metropolis
- 2 comixscene: news/views/reviews from the world of comics
- 5 cosmic flash: a profile of flash gordon and his alter ego
- 6 robbie: a rare science fantasy strip by al williamson and len brown
- 8 ec revisited: the last word in science fiction comics
- 10 the fantastic pulps: science fiction visualized
- 12 space opera pin-up: planet comics' hunt bowman
- next issue: the fantastic pulps

issue 10
may-june 1974
publisher and editor
STERANKO
associate editor
KEN BRUZENAK
correspondents
GARY BROWN
DOUG MURRAY
BOB WEINBERG
AMY MURRELL
DON GLUT
MAX COLLINS
PAUL STADINGER
GARRETT HAYNER
JOEL THINGVALL
MEDIASCENE is a bi-monthly publication devoted to popular culture in multimedia from the comics to the cinema
SUBSCRIPTION RATES:
single issue .75
year 4.00
published by supergraphics
po box 445
wyomissing pa/19610
copyright © 1974 james steranko
all rights reserved

MEDIASCENE

We've come a long way since we started this publication back in the Winter of 1972!

We began with very little. An idea, mostly.

And the idea grew. We grew with it. Little by little, we felt our way along. We added to the idea, polished it, changed its shape, nursed it until it began to take on a life of its own. We promised it would be bold, colorful, imaginative—and judging your response over the years, it's a promise we've kept.

Don't get the idea that it's been easy. It hasn't! But any sacrifices we've made along the way have been equalized by the friendships that have developed through our efforts. You've shown it in your support, your letters and your enthusiasm. We've reciprocated by doing our best to keep our quality high in every aspect from the initial concept of an idea through its material completion.

It's a relationship we like. Glad to have you with us!

If we sound particularly pleased, it's because we've struck out in a previously unexplored direction and hit the bulls-eye. According to your letters, all the energy, effort and expense lavished on **MEDIASCENE** is paying off as we continue to top ourselves issue after issue.

Take our last issue for example. Somehow we managed to pack more news, articles and graphics in it than ever before—and came up with a 100% score from a legion of **MEDIASCENE** readers. Right down the line, from our exclusive coverage of The Filming of Doc Savage to the flashy Talon centerspread, the collective mail response was overwhelming, the biggest yet, a complete chorus of approval. If there were any doubts that we couldn't be as fresh, vital and exciting after we changed from **COMIXSCENE** to **MEDIASCENE**, our last issue certainly must have put them all to rest.

As we look ahead, even more compelling and unique developments are in store in the months ahead. **MEDIASCENE** will be involved soon with the promotion of one of the foremost fictional characters ever created. A special movement is underway and plans are being

made now that will be of prime interest to every **MEDIASCENE** reader. Believe us when we say this is something you won't want to miss!

Before we forget, we'd like to remind you to take a look at some of the new items we're making available to fans and collector's this issue.

We're especially pleased to make available to collectors one of the rarest comic books in existence by one of the world's greatest comic artists. **Heroes, Inc.** was produced for Armed Forces distribution by famed illustrator Wally Wood—and never released. The book is crammed from cover to cover with the kind of incredible science fiction, blazing combat and offbeat humor that has made Wood a legend in his own time. **Heroes, Inc.** was produced without any form of censorship, and is packed with hard-hitting heroes, sexy girls and two-fisted action. **Heroes, Inc.** is available on a while-they-last basis only from SUPERGRAPHICS.

Readers have been asking us for a long time to offer some offbeat T-shirt material—so we've taken the suggestion seriously and come up with a special design to cap the awesome iron fist trend that's sweeping the country. This intriguing KARATE/KUNG-FU symbol was created for maximum martial arts impact and dynamic visual appeal. If you're a follower of Bruce Lee or Pinky Lee, you'll dig this shirt!

You've probably noticed that we've never concealed our fondness for the pulps and the fast fiction that filled their pages. Call it a nostalgia trip or a adolescent fancy, call it what you will—we look at the pulps as Americana, a bristling, vital and often outrageous media form that was a big part of growing up. Somehow it just won't stay in the past!

Take The Shadow for example. When the comic book rights were assigned, we were contacted to draw the series, and probably would have if not for a few minor but important details that couldn't be worked out. After a half dozen or so issues, the book's been given the ax. We can't say we mind too much; it never was what it should have been, as long-time Shadow buffs have often said.

Our relationship with the character has been a bit closer than most. Beside being around to read the pulps and listen to The Shadow's mirthless laugh over the radio, we were privileged to acquire a friendship with Bruce Elliott, one of the few men who charted the fictional exploits of the cloaked crimefighter. In a way, he was like a father. Walter Gibson, who created and chronicled most of the Shadow's adventures, was like a father to Bruce. So, in a manner of speaking, that probably makes us the son of the son of the Shadow. Small world, huh!

So it was with more than passing interest that we received a call from Pyramid Books regarding the assignment to paint the covers for their upcoming republication of the series. We accepted of course and were pleased to begin work on our contribution to the legend of the immortal Shadow. A preview of that work and the new series will be amply covered in the next issue of **MEDIASCENE**, along with a detailed account of how The Shadow was created by the prince of pulp-smiths himself, Walter Gibson alias Maxwell Grant. Be on hand as Gibson reveals previously untold secrets about the life and times of the most unforgettable manhunter in popular history.

As we promised last time, this issue **MEDIASCENE** explores the worlds of science fiction and fantasy, beginning with a superbly rendered cover by Wally Wood that sets a faster than light pace for the features between our covers. New **MEDIASCENE** staffer, Joel Thingvall, takes us to the Planet of the Apes and beyond in a revealing lead feature that covers the Apes film trek and points the way to their TV debut this Fall. When he isn't writing for **MEDIASCENE**, Joel can frequently be found writing theatre material and plays, several of which he's already sold for production.

Our next layout takes up where Apes leaves off—looking deeply into the future and the past of science fiction on the television screen. Garrett Hayner, another new correspondent who has added his talents to our growing operation, focuses his perceptive vidcom on a galaxy

of sci-fi stars—from the early ray-gun operas to today's Six Million Dollar Man melodramas.

Translating the 6-Mil Man theme into his own terms, Mike Hinge has produced an astonishing centerspread that captures the show's bionic wizardry and mind-blowing special effects in a profound but powerful poster. Since its publication last year, his book, **The Mike Hinge Experience**, has become a runaway seller among SF fans, comic freaks and all those who enjoy imaginative illustration and visual wonder.

A preview of Michael Crichton's **The Terminal Man** follows, giving readers a words and pictures portrait of the SF shocker by the man who created **The Andromeda Strain** and **Westworld**. Harlan Ellison, the author who shouted love at the world, comments on the importance and direction of the film from his own point of view.

Movie and book tie-ins seem to be more popular than ever this season, and you'll find them all covered in this issue's paperback columns. The trend toward action/adventure series is at an all-time peak adding the flavor of violence to every genre from crime to western to war. This Summer you'll want to find ample time to savor the line-up of heavy artillery that's due on the book racks. Browse through our paperback section and make a mental note of what to look for in the months ahead.

A galaxy of star-studded science fiction, fantasy and horror films are previewed next, along with a formidable forecast of the shape of cinema to come. SF pioneers like Pal, Harryhausen and Allen have opened the gateway to new dimensions in the form and must inevitably share in the successes of the Kubricks, Clarkes and Crichtons. In addition, we present a time travelers look at films currently in production, anticipating an exciting future for every movie-goer in the year ahead.

Our SF book section rockets the reader into a universe of new novels and anthologies due to be launched this Summer. Judging by the number of books on the market, science fiction is definitely on the upswing in popularity, due in part to the

resurgent interest in the supernatural, the "Chariots of the Gods" phenomenon, and the current crop of TV and film offerings. It had to happen—and we're the winners because of it!

Our spectacular second section showcases a stellar line-up that begins with a look at America's favorite astronaut, Flash Gordon. Jimmy Thornton, the man behind the feature, promises to draw upon his seemingly inexhaustable wealth of knowledge and become a regular contributor to the pages of **MEDIASCENE**. Welcome aboard, Jim!

Next, Al Williamson, a good friend and fellow traveler, gives us a look at a rare and previously unpublished strip (pre-Secret Agent Corrigan) done up in the Gordon-ish manner with a magic all its own. EC Revisited follows, a retrospective study of the finest fiction ever to be published in comic format. A tip of our hat to Bill Gaines!

Amazing! Astounding! Fantastic! They were the sci-fi pulps of yesterday—and what better adjectives could be used to describe them? Our pictorial essay visualizes what life was like then among the aliens, blast their scaly hides! A back-page pin-up of **Planet Comics'** stalwart and steely-eyed Hunt Bowman winds up section two.

Before we forget, the comic news that falls within that section is the most complete to be found in any publication. It is our policy to publish ALL THE NEWS that we've amassed in our discussions with those in privileged positions. We've been urged to print more comic news in our columns. Impossible!! There isn't any more—EVERY worthwhile development is amply covered in our pages. We urge readers to compare the quality and quantity of our coverage with others—and prove it to themselves. OK? OK!

As promised, this issue comes with a FREE FULL-COLOR POSTER to all our subscribers as our way of saying thanks for your support. Hopefully, you'll stay with us—and share an avalanche of surprises we've got coming up in the months ahead. Next issue, the graphic blockbuster you've demanded we publish—**THE FANTASTIC WORLD OF PULPS!** Til then, take care! ●
STERANKO

mediascene reader's poll

As MEDIASCENE continues its second year of publication, the likes, dislikes, and predilections of our readers becomes more important than ever to us. We want to know how MEDIASCENE readers feel about the material presented to them. Your participation in MEDIASCENE, by letting us know what you want, is vital. By filling out this MEDIASCENE READERS POLL, we hope to determine what our readers like and want to see. Help us to help you! Check the box indicating your opinion concerning the material in this issue, and the ideas below, cut out the column and send it to us, along with any other opinions you may have about MEDIASCENE to:

MEDIASCENE READER'S POLL
Box 445
Wyomissing, Pa. 19610

- ☐ Cover
- ☐ Apes feature
- ☐ Action books
- ☐ Media news
- ☐ Sci-fi on TV
- ☐ Centerspread
- ☐ Terminal Man
- ☐ Sci-fi news
- ☐ Second section
- ☐ Cover
- ☐ Comics news
- ☐ Flash Gordon
- ☐ Robby
- ☐ EC article
- ☐ Pulp
- ☐ Back cover illo

When ordering Supergraphics products use the order form printed on this page. If you don't wish to cut up the issue, make a photo copy of the form and fill it in—or write out your complete name and address on a separate piece of paper for EACH product ordered.

Print or type your name and address CLEARLY and be sure to include your ZIP CODE. Unclear addresses and zips can only result in your order being lost in the mails. Insure your order by giving us clear and concise information.

DO NOT ORDER FROM BACK ISSUES — certain items are dated and no longer available. Use order forms from the current issue only. Allow 4-6 weeks for delivery of merchandise — checks must clear the bank BEFORE orders are mailed. No COD's accepted.

When subscribing to MEDIASCENE or ordering Supergraphics products, please follow the procedure outlined here: Subscribe to MEDIASCENE for a single issue or a year only—DO NOT SEND FOR ODD ISSUES. Subscriptions begin with the issue in production, not with back issues. Single issues .75 —Six issue subscription \$4.00.

FOREIGN SUBSCRIPTIONS AND ORDERS: Our mailing process does not allow for MEDIASCENE subscriptions outside the USA. Due to the high cost of mailing and special handling, an additional charge of \$2.00 per six issues must accompany each foreign subscription.

ALL FOREIGN ORDERS (including Canada) in U.S. funds only. All orders outside the USA, add .25 postage and handling for each package ordered.

MEDIASCENE subscriptions are always mailed the day following the printing of each issue. All subscriptions are mailed the same day —no interim mailings are made.

ORDER FORM INFO

Subscription orders received ten days prior to each mailing will be included in that issue's mailing. Orders received after that date will be entered on our subscription lists for the following issue.

Back issues of COMIXSCENE are still available. See order form for details. Back issues of COMIXSCENE are mailed out during our regular subscription mailing schedule.

Subscriptions that have expired are indicated by a blue line running through the right side of the mailing label. In addition, each issue is stamped with a notice indicating that issue is the final one of the subscription. Keep count of your issues so you'll know when your subscription runs out.

Wait until your current subscription runs out before renewing it, otherwise your reorder may be too early, resulting in a duplication of your subscription. Upon receiving your expiration issue, subscribe immediately so you won't miss an issue—orders take time to process! Don't get caught with your plans down!

CHANGE OF ADDRESS: when changing your address, please notify us immediately, allowing at least three weeks for processing the change. We cannot assume responsibility for missing issues due to failure to report address changes.



PIN UP GIRLS

In response to the interest generated by our special pin-up issue, MEDIASCENE has acquired a small number of copies of the French book, *Les Filles De Papier* (The Paper Girls). This 130-page volume contains a wealth of sensational art, illustrating the captivating beauty of the girls of the comics. American, European and underground artists are all represented in this hard-to-find item with 32 pages in full, fabulous color. We have only a few of these scorches available now for a limited time only—at \$5.00 plus .40 postage. A must for all those who love girls—and comics!

comixscene back issues

For a limited time only, we have a quantity of back issues available, but our stock is rapidly running out! If you are missing any of the early issues of COMIXSCENE, now is the time to get them!



savage

No. 1 — Power packed premiere issue on DOC SAVAGE, illustrated versions of Doc by Mike Ploog, Gene Colan, Dan Adkins, Marie Severin and Steranko. Big Doc Savage article spotlights the Man of Bronze. News and reviews, capped off by pulp and comic reproductions. Full-page Shadow presentation piece by Steranko.



shazam

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's reunion with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Rip Van Marvel appears, along with articles on the Spider pulps, Krupp underground comic and an offbeat and surprising centerspread by Steranko.



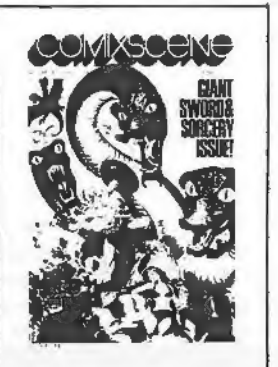
horror

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel black and whites to the undergrounds, all discussed and dissected in a definitive article, illustrated with dozens of vintage horror comic covers. "Frogs," the wordless, innovative graphic story by Steranko, appears in the centerspread. Pictorial feature on Horror Pulp.



drugs

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page anti-drug story "The Block," by Steranko highlights this issue, along with the story behind its creation. Plus more news, articles, features, and behind-the-scenes editorial by Steranko.



sorcery

No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Never before published illustrations by Maroto, de la Fuentes, Smith, Kubert, Kirby, Steranko and others. Definitive articles on Conan and Howard, The Evolution of S&S and Barbarians in the Comics, and more on the heroic fantasy field.



burroughs

No. 6 — Big BURROUGHS issue, full of action-packed facts and graphics. An article on Burroughs of the Pulp is featured along with giant centerspread poster-map of Barsoom. John Carter's long and fantastic career is recapped with rare pulp illustrations. Comic scene, paperback reviews, films, records and media fill out the package.



violence

No. 7 — Colorful CRIME AND VIOLENCE issue, from Public Enemy to Magnum Force, featuring Steranko cover and centerspread paintings. Interview with Executioner author Dan Pendleton, writing for crime thrillers by Max Collins and Clint Eastwood profile. Expanded news in Sci-Fi and media to go with title change to Mediascene.



pin-ups

No. 8 — Pixillatin' PIN-UP issue, packed with a special graphic history of pin-up art from comics to calendars to cinema. A Steranko tribute to Marilyn Monroe graces the centerspread, along with pin-ups from the past. Larger comics, Sci-Fi and media news are heavily illustrated with exciting graphics in a new, redesigned format.



heroes

No. 9 — Amazing All-HERO Issue, featuring a photo-packed layout on the filming of Doc Savage, interview with Zardaz director John Boorman, full-page map of Torzan's Africa, Steranko centerspread of his barbarian hero, Talon. Comic, film, TV and paperback news about Conan, Flash Gordon, others fill out this heroic issue.



sci-fi

No. 10 — SCIENCE FICTION Special illustrated by Williamson, Wood, Hinge, Steranko, more. Giant double-issue packed with art and graphics, fantastic 6-Million Dollar Man centerspread in color, EC's SF comics revisited, Planet of the Apes, SF on TV, The Great SF Illustrators, Incredible Pulp, comics, films. A galactic blockbuster!

order form

Use the CHECK LIST FORM on this page when ordering Supergraphics products. Read the ordering instructions carefully before filling out the forms. Check the boxes to indicate the material you are ordering. On multiple orders, please add the amounts of each item accurately, double checking to avoid mistakes that will delay your order from being sent out. Write in the total on the line furnished. PRINT your name and address CLEARLY and include your ZIP CODE number. Fill out separate forms for the groupings listed below.

BOOKS

- ☐ Encyc. of Heroes - Vol. 1 \$3.00 plus .25 postage
- ☐ Encyc. of Heroes - Vol. 2 \$3.00 plus .25 postage
- ☐ Encyc. of Heroes - Vol. 3 \$3.00 plus .25 postage
- ☐ All three above books \$7.50 — we pay postage
- ☐ History of Comics - Vol. 1 \$4.00 plus .25 postage
- ☐ History of Comics - Vol. 2 \$6.00 plus .40 postage
- ☐ Mike Hinge Experience \$3.00 plus .25 postage
- ☐ Heroes, Inc. \$2.50 plus .50 postage
- ☐ Black Dragon Symbol \$3.50 plus .50 postage

I am enclosing _____
Please send the above items.

name _____

address _____

city/state/zip _____

POSTERS

- ☐ Talon poster \$1.25 plus .25 postage
- ☐ Starship Crew poster \$1.25 plus .25 postage
- ☐ History Vol. 1 poster \$1.50 plus .50 postage
- ☐ History Vol. 2 poster \$1.50 plus .50 postage
- ☐ Area 5 Viewscreen \$2.00 plus .25 postage
- ☐ Onyx Cube \$2.00 plus .25 postage
- ☐ Explo-logical \$1.75 plus .25 postage
- ☐ Meta-magic \$1.75 plus .25 postage
- ☐ Parsec City Plug-in No. 2 \$2.00 plus .25 postage
- ☐ Justice \$1.75 plus .25 postage
- ☐ Deck 4 Zero \$2.00 plus .25 postage
- ☐ Daily Earth Chronicle (Onyx) \$1.75 plus .25 postage
- ☐ Roach Bus (Onyx) \$1.75 plus .25 postage
- ☐ Onyx Calendar (Onyx) \$1.75 plus .25 postage
- ☐ Electronyx (Onyx) \$1.75 plus .25 postage

I am enclosing _____
Please send the above items.

name _____

address _____

city/state/zip _____

OTHER

- ☐ Paper Girls \$5.00 plus .40 postage
- ☐ Supergirls Calendar \$3.50 plus .50 postage
- ☐ Mediascene subscription \$4.00 for six issues
- ☐ Mediascene Foreign Sub. \$6.00 for six issues
- ☐ Comixscene back issues (1) (2) \$3.00 (3) (4) (6) \$2.00 each (5) \$2.50 each
- ☐ Mediascene back issues (7) (8) (9) \$2.00 (10) \$2.50

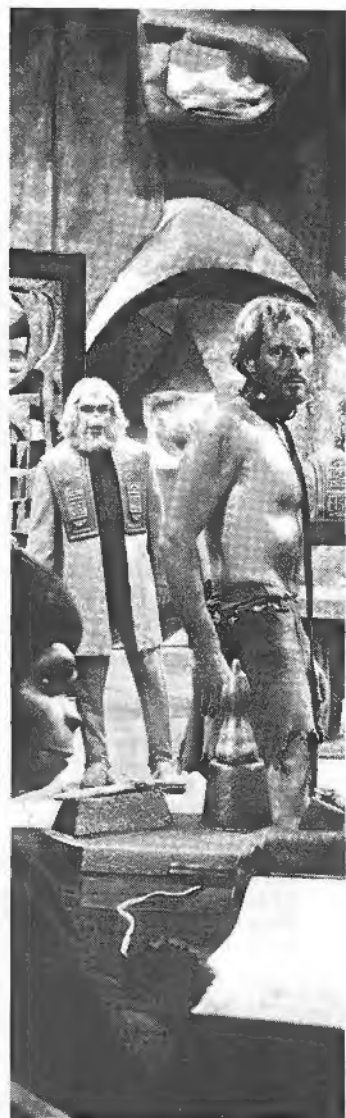
I am enclosing _____
Please send the above items.

name _____

address _____

city/state/zip _____

Send all orders to:
SUPERGRAPHICS
BOX 445
WYOMISSING, PA. 19610



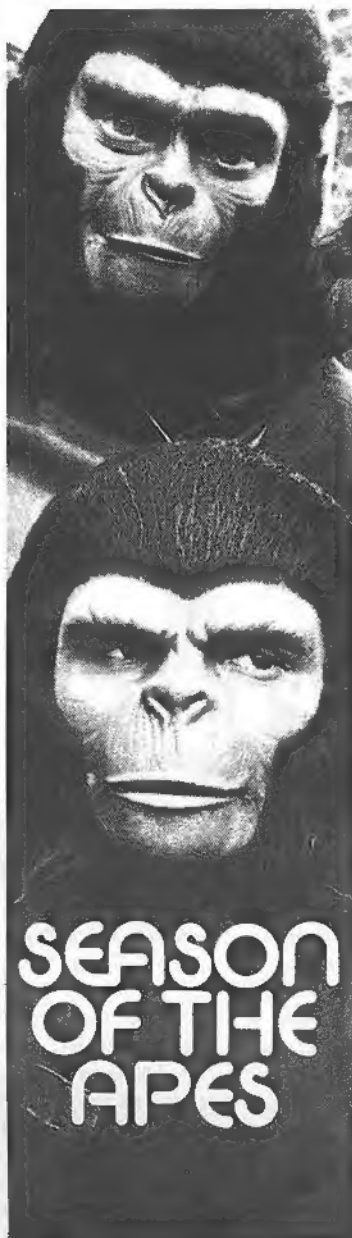
Planet Of The Apes, as a film and a basis for a series, is full of the ingenious kind of plotting people love to talk about. They are a slick commercial group of films with all elements carefully engineered—heroic imagery, breathtaking action, pretty girls, exciting chases and beastly mutations—all combined into an ape-etizing package designed for popular enjoyment.

Adapted from the novel by Pierre (Bridge On The River Kwai) Boulle, **Planet Of The Apes** bears a resemblance to the filmic versions of **The Time Machine** and **Forbidden Planet**—and, at times, even has the primitive force of ol' **King Kong**. Apes isn't cerebral or subtle—you just sit back and enjoy it.

Boulle's treatment is based on the sad premise that of all animals, man is the only one to regularly kill his own kind; that of all primates, man is the only one to kill for sport, lust and greed. Man is also the only animal to think and be creative, but that side of man's nature is often ignored by those who measure lower connections.

Screenwriters Michael Wilson and Rod Serling took the basic conflict between apes and humans from Boulle's novel and disguised it under a load of stereotypes and puns: man-monkey analogies like "human see, human do," "I never met an ape I didn't like," and "he was a gorilla to remember." Their construction, however, is extraordinary. What appears to be holes in the idea turn out to be perfectly consistent. Sequences that work only at a simple level of parody while you're watching them, turn out to be really funny when the total structure of the film is revealed. You're too busy for much disbelief, anyway; the timing of each action or revelation is right on the button. Audiences are rushed along with the hero, who keeps going as fast as possible to avoid being castrated or lobotomized.

Three astronauts survive a 2000-year space trip, land on what they believe is a planet in the star system of Orion, and find civilization slightly altered: simians have the human place on the evolutionary



scale and treat humans as if they were animals. The hunt of wild humans by gorillas on horseback, a brilliantly paced highlight of the film, is full of deft exploitation of the shock of seeing the "thrill of the hunt" reversed as the beasts kill humans, pose with the trophies, stuff them, or use the survivors for scientific research. The reason for the hunt is a simian commandment: "The human will make a desert of his home and yours. He is the harbinger of death."

One astronaut is killed and stuffed, another is badly wounded and gets a lobotomy, and a third, Taylor (Charles Heston), is captured—which is where his trouble really begins. First he can't talk because of a throat wound. When he does, he's treated like a freak of nature—they want to castrate him. Then his two-

moses meets top banana

fisted grab for survival and a wild lady called Nova (Linda Harrison) wins him the chance to discover the planet's "secret." It's an obvious secret. You guess it right away, as soon as the discovery is made that monkey-people are as bad as people-monkeys; that they are bigoted, repressive, and that the only reason they don't indulge in real shoot-em-ups is because their weapons are small. No airplanes, napalm, anti-personal bombs, just rifles and fists. An undeveloped nation.

At the film's end, the Statue Of Liberty is found washed up on a beach, the totem of an extinct tribe. But we know that someday, in a similar fashion, the bigoted, totalitarian apes will do themselves in also.

Taylor is the film's hero. Physically, Heston as Taylor, with his perfect, lean-hipped powerful body, is a god-like hero; built for



strength; he's an archetype of what makes Americans win. He doesn't play a nice guy; he's harsh and hostile, self-centered and hot-tempered. Yet the audience doesn't resent him because he's so magnetically strong; he represents power—the physical attraction and admiration one feels toward the beauty of strength as well as the moral revulsion one feels toward the ugliness of violence.

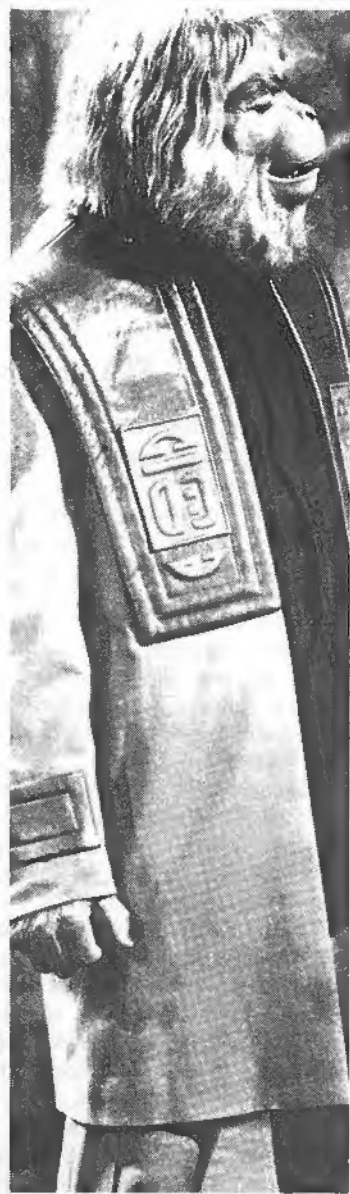
Director Franklin Schaffner casts Heston as the perfect American Adam, to work off some American guilt-feelings on, and this is what makes **Planet Of The Apes** so successful.

The film is one of the best science-fiction fantasies ever to come out of Hollywood. That doesn't mean it's art. **Apes** is not conceived in terms of vision or mystery or beauty. It is efficient and craftsmanlike, conceived and carried out for maximum entertainment, though with a cautionary message, and with some attempts to score little points against various forms of establishment thinking.

Schaffner has played out the action in terms of the wide screen, and he uses space and distance dramatically. Leon Shamroy's excellent color photography helps to make the vast exteriors an integral part of the film's meaning. Jerry Goldsmith scores the film with a modern musical sound, lightly garnished with strange percussion and sonic effects—a good example being those haunting mewings.

Kim Hunter as Zira, Roddy McDowell as Cornelius and Maurice Evans as Dr. Zaius come across convincingly, decked out in plastic and foam rubber masks designed by make-up man John Chambers that go "pop" during monkey kisses, and ape-appropriate costumes that add a human touch to the wonderful nervous walk that formulates into a type of hop during the course of the film.

Which brings us to **Apes 2** or, **Beneath The Planet Of The Apes**. **Apes 2** is a left-wing ape picture. Ape pictures usually tend to be about apes, but this one is about everything. It is filled to the brim with themes. The style of direction and the script is what is called "literate," and rather heavy-breathing,



with flashes of the sort of humor that doesn't actually make you laugh.

In the early fifties in England, when comedies crowded out theatre, there were an abundance of corrective plays that carried the same theme as **Apes 2**. They were generally about the Bomb and were often performed in churches.

In this sequel we are on, what the quick-witted will have guessed to be, the Earth. Charlton Heston, playing his original part of an astronaut named Taylor, has a refresher glimpse of the Statue of

monkey see monkey duo

Liberty, and then, disturbingly, vanishes into thin air.

It is the year 3955. We have gone through a bend in time. An astronaut named Brent (James Franciscus) sets out to look for Taylor after crashing on the planet's surface. He is slightly hampered in his search by meeting Taylor's mute girlfriend, Nova, who is still dressed in a bikini that seems made of overcooked spinach. Brent finds himself in a simian society. The society is Bible-bashing and man-fearing: man is the beast, we learn as we listen to scriptural sounding texts about human nature. The apes are military bigots. "The only good human is a dead human," they say, planning to invade the Forbidden Zone which is still human territory.

The chimpanzees are intellectuals, speaking up for reason and demonstrating with placards — "Wage Peace Not War" — but they are hauled off by the National Guard. The elders have titian hair which goes auburn with age. They are the voice of conservatism. To preside over the mirror-image of ourselves, there is a huge statue of someone called the Lawgiver, a noble ape who looks like Abe Lincoln and who later leaks real blood out of his



stone facade in sorrow at the ills of violence into which his society has fallen.

By this time Brent has met the charming chimp-couple of Cornelius and Zira who are now married. When Brent turns up, they think he is Taylor, the only other talking human they've come upon in their study of "human biology." Both continue to be very intelligent and spry, acid and anxious, with Zira occasionally slipping into ape-sentimental mutterings about the adventurism of modern science.

Halfway through the film Brent discovers a buried city—the remnants of Manhattan after an atomic bomb has exploded. One sees hallowed-looking mockups of the New York Stock Exchange and the Public Library as two thousand-year-old ruins. The effort is industrious, but rather overawed and mistaken about the antique possibilities of ruined Manhattan.

There is a really heroic try at giving a touch of Stonehenge to the ruins of the Queensboro Plaza subway station. We see a druidical-looking service going on there, conducted by humanoids who worship the Bomb and revere fallout as the Holy Ghost. The humanoids' impassive faces turn out to be rubber masks that are taken off to show the unspeakable results of radioactive mutation.

Eventually the apes break through the city's illusionary defenses, Taylor reappears, a rock-em sock-em battle takes place, and Taylor punches the doomsday device ending the film.

Beneath The Planet Of The Apes closed on a note of world destruction. Yet it didn't stop the producers of the series for long, as a sequel, **Escape From The Planet Of The Apes**, was quickly conceived and packaged. The ape opus of films have been reproached for the sequels which tend to define the series as a low entertainment form. Yet they are based on the sound reasoning that if you like something once, you'll probably like it again. After all, film is an entertainment media.

The fantasy film series mounted on the **Apes** theme have evolved



dynamically and inventively while maintaining a consistent and continuous storyline. All the films utilize the same broad thematic characters, and all persist in the coolly satirical examination of humankind.

Planet Of The Apes featured apes that acted like humans. **Beneath The Planet Of The Apes** used future man refined from the worst elements of our character to his ultimate and logical absurdity. And in the third film, **Escape From The Planet Of The Apes**, a clever reversal of the motif found in the first film is used, namely humans who act like apes.

Arthur Jacobs and company never had future sequels in mind during the filming of the first two segments (though *Apes 3* does show overt planning for a follow-up feature), but in making the sequels, Jacobs wisely chose to extend and further the concept of the original film rather than repeat its formula.

The characters at this point have grown and developed and new characters have been introduced along the way, living and playing their roles against a larger story-

the second simian sequel

line and passing on when their usefulness has ended. **Escape From The Planet Of The Apes** gives one an excellent vantage point to see where the series has been and how well the pieces begin to fit together, and it gives some indication where **Conquest Of The Planet Of The Apes**, the next in the series, shall lead.

Apes 3 has Zira and Cornelius escape the destruction of the Earth with a third ape, Milo (Sol Mineo), a scientist who has revitalized Taylor's old spaceship. They escape before the big blowup of Earth and their journey follows the same bend in time that brought Taylor and Brent to the future, bringing them to modern day America.

The opening sequences of the film are handled in a light vein as the apes accustom themselves to a totally alien culture, but ominous undercurrents arise in the story



which gradually emerge to turn Cornelius and Zira's new life into tragedy. Zira is discovered to be pregnant which troubles Dr. Otto Hasslein (Eric Braeden), scientific advisor to the President, who sees it as the beginning of a chain of events that will lead to the future ascendancy of the apes. He succeeds in destroying both Zira and Cornelius, but their baby, Milo (named after their scientist friend who was killed by a zoo gorilla), manages to survive and live on with the help of circus man Armando (Ricardo Montalban).

Don Taylor directed the screenplay's difficult turnabout in mood, from light comedy to tragedy, smoothly and with a gradual sense that evens out the harsh contrasts yet deepens the impact of the concluding sequence. The chief credit for the success of the film goes to Paul Dehn, the screenwriter, who imaginatively expanded the original concept to a full circle that will take us to the future and a fantastic conclusion.

In *Apes 4*, **Conquest Of The Planet Of The Apes**, Dehn fashioned a script full of swift, clever plot transitions and devices. The film quickly follows Caesar (Roddy McDowell), the very much alive (though renamed) offspring of Zira and Cornelius, from his close relationship with circus owner Armando, to his sudden separation from him. Caesar becomes initiated into the horrors of ape manipulation eventually coming face to face with the governing regime of the period. Armando's suicide changes Caesar to a vengeful ape-leader who retaliates against the system and eventually gains victory over the human masters.

The film so loads the dice against humanity that the ape's massive bloodbath seems entirely justified. The death of Armando causes Caesar to go bananas and recruit every ape in sight to bring about the end of the rule of mankind. Only two characters, Armando and MacDonald (Hari Rhodes), an aide of the governor, are given any sympathy, charity, feeling or dimension. The first one kills himself before



nearly betraying Caesar under police interrogation, and the other is a black man. Everyone else in the film is dispicable, anti-ape, or inhuman. Even as symbols or representative figures, the people are not related to the extent that we feel or understand why humans should become this way. The film moves well, but doesn't develop with any kind of force.

Perhaps the one vital missing factor is the ape-ape, ape-human dialogue that delivers sufficient characterization. The meaningful looks exchanged between Caesar and other apes are no substitute for speech in the context of the film, and it's certainly not enough to get the mass revolt of apes underway. It is a semantic problem in storytelling that is never really conquered.

The battle scenes that take up the last half-hour or more of the film are its weakest part. The cutting from hand-held, to tracking, to static shots is never smooth enough to be satisfying or tight enough to be constantly exciting. The scenes often appear disorderly, and not even Century City can provide the background to make it all seem like an epic. The entire sequence becomes merely a display of bloody fighting and carnage without enough space and size to make it totally convincing or awesome. In the end, however, *Apes 4*

apes in revolt

emerges as the fastest moving and, on the surface, most action-packed film of the series.

Battle For The Planet Of the Apes, the fifth and final adventure, was filmed in the California wilderness. The location set-up produced a set of unique problems for the ape actors who were accustomed to the luxuries of the "sound-stage." They had to stay in make-up and costume all day, which made eating difficult. Another was temperature. Ape-parel is not made with space-age cooling systems.



Apes 5 features the weakest, least imaginative storyline. It is virtually a bare story in which Caesar (again, Roddy McDowell) and his friends pay a peaceful visit to a recently-formed mutant city, whose leader, Kolp (Severn Draden), decides to destroy the ape city before being destroyed first. It turns out all that Caesar wanted to do was see the film records of his long-dead parents, and discover the future of apekind. It sounds remotely like *Apes 2*, but basically, the premise is bland and even the subplot of a stupid gorilla, Aldo (Claude Akins), trying to take over Caesar's kingdom, and killing Caesar's own son, cannot hype the empty-headed story. John and Joyce Corrington have written a script (based of Paul Dehn's story) of frequent inanity and ape-surdity, but with a few choice lines somewhere in-between. It is all too often obtuse in both speech and structure, becoming awkward to the point of sloppiness.

J. Lee Thompson again comes to the rescue with a firm, intelligent and guiding hand. His timing with camera and editing is ever-sharp, catching action and reaction with acute sensitivity and control. Although the close-up shots kill the illusion by exposing the make-up, they are extremely effective for dramatic purposes. *Apes 3* had the finest, most characteristic make-up (only three actors required it), but Thompson uses the close-up here for solidly-founded reasons.

Photographically it comes the closest to *Apes 1* in quality and evocation. Richard Kline performs a brilliant feat of cinematography, capturing the exterior beauty of the arboreal Ape village (not yet a city), and the sullen, shadowy tones of the ruined mutant city, with stunning stylization and intrinsic power.

The battle scenes are magnificently handled, far superior to *Apes 2* and *4*, with smoothly controlled tracking shots, imperceptibly cut to static shots. The epic flavor is better captured here than in *Apes 4*,



with beautiful usage of explosions and pyrotechnics.

Leonard Roseman's score, and its application, is closest to the first film in strength and functional usage. Lushly detailed, the score is evocative of the original film's orchestration. Tom Scott's music in *Apes 4*, though at times effective and exciting, does not have enough intensity and consistent tonality to define or enhance the drama and action of the film. Here, Roseman applies music with rich conviction and strong development, enhancing Thompson's filmic style admirably.

Even with a more relaxed story and script structure, **Battle For The Planet Of The Apes** is visually more successful overall than **Conquest Of The Planet Of The Apes**.

ape's camps tv champs

The series has capped itself with style and conscientious maneuverability. The ape films don't degenerate, but oscillate in varying degrees of quality. Considering production, script, direction, and acting, the series is possibly the finest example of a continuing cycle of related sci-fi films ever produced. What one has here is not five separate films, but one great work that has the promise of being the first epic of filmed science fiction.

The *Apes* trend, however, is far from being over—20th Century-Fox has just released all five ape adventures in a single package that is guaranteed to break box office records at drive-ins across the country while ape fans and fanatics do their best to stay awake during the monkey marathon.

TV isn't far behind either. Besides the films, CBS is currently in production with an *Apes* TV series that will preview this Fall with Roddy McDowell signed as the lead. Merchandising will be at an all-time high, with a 100 million dollar gross sale expected by the year's end on T-shirts, games, masks and countless other items.

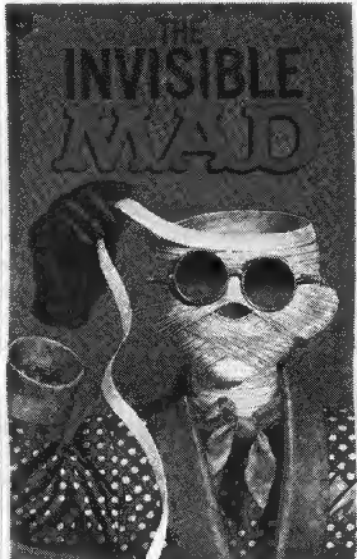
Take it from us—this year monkey business is BIG BUSINESS!!

We know you know who knows what evil lurks in the hearts of men, but did you know he's due to return to the paperback racks this Fall? That's right, as sure as the weed of crime bears bitter fruit, The Shadow is scheduled to once again wage his relentless war against the evil of the underworld.

First to be published will be the premiere Shadow novel, **The Living Shadow**, which introduces the methods and mysteries of the midnight manhunter. Subsequent adventures, **The Black Master** and **Mobsman On The Spot**, are slated to follow soon afterward.

the weed of crime...

Several years ago, Bantam had republished the first half dozen Shadow books in an attempt to duplicate their success with the Doc Savage epics. Bad timing or poor cover art minimized that success. This time, The Shadow draws his guns in the cause of justice under the PYRAMID banner. With the series craze sweeping the reading public's buying habits, The Shadow thrillers look like a surefire bullseye on the selling scoreboard.



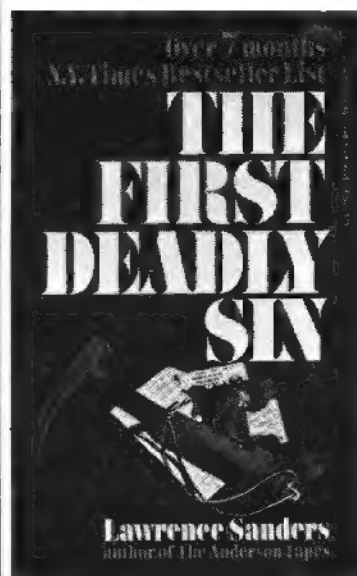
If you've read this issue's editorial, you already know that Steranko has been contracted to paint the covers for the new series. Next issue, MEDIASCENE will present a graphic preview of the upcoming Shadow books along with a special report on the famous crime-fighter of the pulps. Don't miss it!

The Avenger from WARNER PAPERBACK LIBRARY is apparently having more success this time around than during his original run in the Street & Smith pulps. Besides going back to press with the first twelve books, WARNER has contracted for five new novels to be written by Ron Goulart. **Red Moon**, July's offering, dramatizes an outbreak of bloody killings, with each victim bearing the marks of attack by wolves. Instead of investigating, the government seems anxious to keep the matter under cover. Then the Avenger steps in to follow the tracks of the wolf (or werewolf)—only to find sudden death.

The **Purple Zombie** follows, and takes The Avenger to California to investigate a spy ring. He joins forces with a young horror film director to wage war against a sinister figure who seems to have the power to raise the dead—or at least dead actors! **Dr. Time** features a deadly scientist who claims he can travel backwards in time. He focuses on a group of influential men, demanding ransom as members of their families disappear one by one. Richard Benson and Justice, Inc. step in—but are they in time

to stop time?

Remember the "Sherlock Holmes of China?" If not, you've just lucked out, as WPL has scheduled the famous series for republication. The novels are a collection of Chinese detective stories featuring Judge Dee, who actually lived from 630 to 700 A.D. and distinguished himself as an eminent detector of crimes. Judge Dee is an elegant predecessor to Charlie Chan moving with assurance through an older, more mysterious Orient. Robert van Gulik has created a series of fictionalized adventures which begins with **The Emperor's**



A novel of suspense by the author of *The Snatch* and *Panic!*
THE VANISHED
Bill Pronzini



Pearl, followed by **The Willow Pattern**, **The Haunted Monastery** and **The Lacquer Screen**.

"I'm offering you the highest payment there is," the don whispered, "your life!" Adriano's back and up to his ears in murder, money and Mafia mayhem in his two latest thrillers by Michael Bradley, **The Swiss Shot** and **The Blood Bargain**. For mayhem without Mafia, try WPL's MAD line-up. Each month, a reissue and an all-new book is scheduled—look for **MAD's Talking Stamps**, **The Ides of MAD**, **A MAD Look at TV**, **The Questionable MAD**, **MAD's Turned On Zoo** and **Dave Berg Looks at Things**. A collection of larger-sized editions are also due: Sergio Aragones' **MAD Marginals** and **The Completely MAD Don Martin**. Go MAD! I

w.c. fields by himself

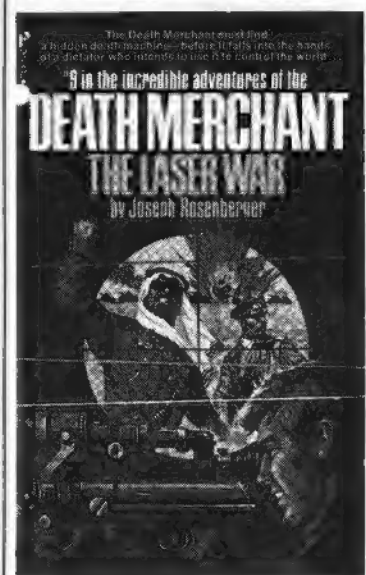
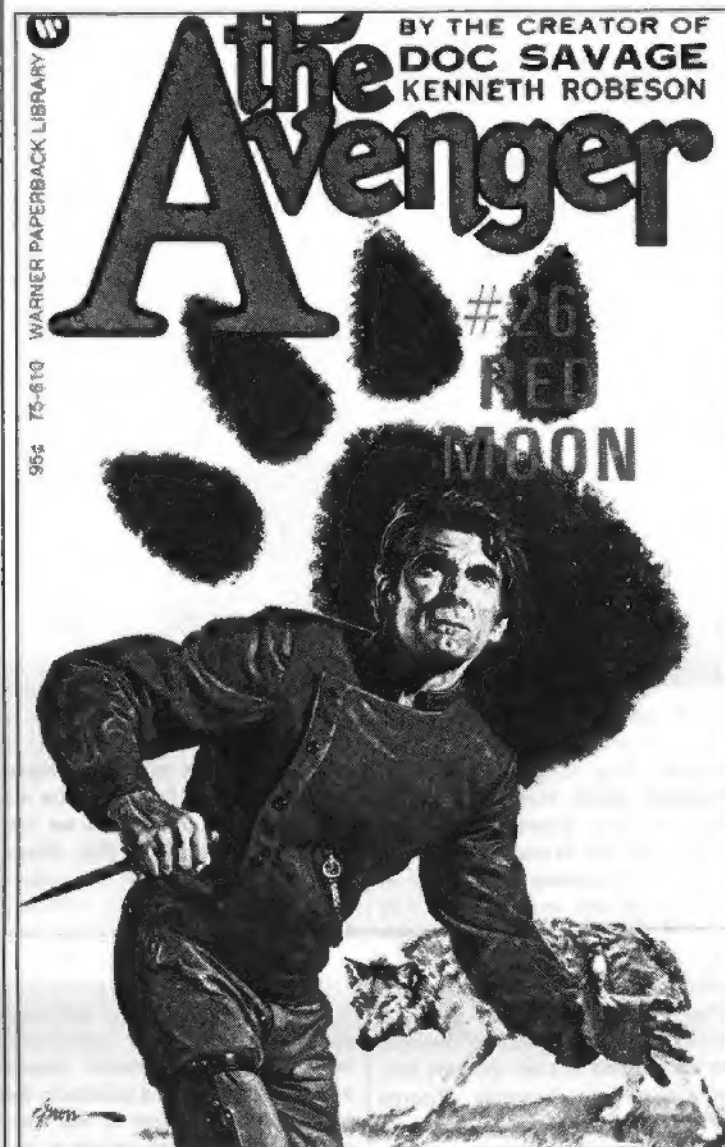
Mother of pearl! Godfrey Daniel! **W. C. Fields By Himself** has just hit the stands under the WPL logo. Ronald J. Fields, the "Great One's" grandson, has assembled a cornucopia of his letters, notes, scripts and articles plus over 100 photographs, posters and drawings including a portfolio of Fields' own cartoon self-portraits. An outrageous, sentimental, but engrass-

ing tribute that gives every W.C. sucker an even break.

If we had to, we'd probably guess that **The First Deadly Sin** will easily snare the best comic novel of the year title. Lawrence Sanders, who scribed **The Anderson Tapes**, has rallied all his expertise to mount a superb thriller that will keep readers reading until either they or it gives out. Sanders' tale pits a dedicated, veteran police captain against a psychopathic killer in New York's plush East Side cityscape. In an effort to circumvent the inept fool in charge of the investigation, high officials per-

let the name fool you—in **The Zaharan Pursuit** and **The Yashar Pursuit**. The D.C. Man also makes his initial appearance in **Top Secret Kill** by James Cody.

If martial arts mayhem is to your taste, don't miss the second Jason Striker novel, **Mistress of Death**. Skull-splitting action, by Piers Anthony and Roberto Fuentes, puts Striker in mortal combat against the deadly Demons who gain their awesome strength from the mysterious drug Kill-13. High-tension violence with the impact of a Dragon Stomp! Author Fuentes and Steranko are currently in



suede the tough cop to start a secret manhunt of his own. By telling the action alternately from both points of view, Sanders establishes a deadly but fascinating relationship between the hunter and the hunted as the plot lines converge inexorably to an electrifying climax. As compelling and realistic as any detective story on the current market, **The First Deadly Sin** will be available on the August racks from BERKLEY PUBLISHING.

BERKLEY has several bids in on the series race beginning with The Lone Wolf books. Mike Barry's latest thriller traps Wulff in the heart of the Andes in **Peruvian Nightmare**. A new entry from Adam Hamilton details the hard-hitting exploits of **The Peacemaker**—don't

preparation of an exciting, new martial arts package. Look for an announcement in an upcoming MEDIASCENE.

Barca is a cop—as tough as they come—and he's taken an oath to track down the Mafia hitman who put a bullet in his brain. A tense, non-stop suspense novel by Lou Cameron of a man whose time has run out, determined to find his killer before it's too late.

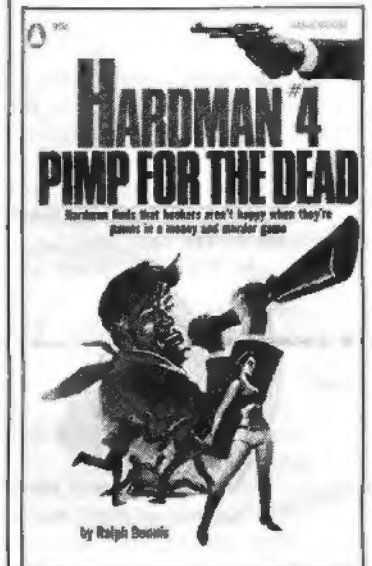
Hitchcock is making a new thriller—and AWARD BOOKS is publishing the novel. Victor Canning's **The Rainbird Pattern** is currently in film production with the book slated for paperback release this month. England is stunned by a wave of sensational kidnappings. The police are baffled—seemingly

powerless against the criminal mastermind known only as "The Trader." Then a famous psychic joins the search and the hunt intensifies—building to a bizarre and totally unexpected climax.

Mark Blood, assassin for hire, is back for his second hit in Allan Morgan's **The Spendou Warrant**. The Liquidator is also on hand in **Contract For A Killing** keeping company with a pair of Nick Carter blockbusters, **Strike Force Terror** and **The Man Who Sold Death**. More movie fare is available in **99 44/100% Dead**, the novelization of John Frankenheimer's new flick starring Richard Harris as the most cold-blooded professional killer since "The Jackel."

Cry Rape! by Barbara Williams is based on the CBS-TV movie that shocked the nation, and is slated for release in August by AWARD. **The Untouchables** are back! The book that inspired Robert Stack to clean up Chicago, written by Eliot Ness and Oscar Fraley, should delight nostalgia and crime buffs alike. Donovan's Devils are also in for a piece of the action in Lee Parker's **Blueprint For Execution**.

POCKET BOOKS has a big push on this August for best-selling novelist, Bill Pronzini. Turning up everywhere, in hardbound, paperback and even in film format, Pronzini is one of those altogether



too few novelists who continues to turn out book after book of tightly-plotted, well-written suspense fiction. Look for **The Stalker**, **Panic!**, **Undercurrent**, **The Vanished** and **The Snatch**—try one or all and see what we mean.

Paul Kenyon's **The Baroness** returns this month for her fifth adventure in **Operation Doomsday**. This time the sexy superspy puts everything she has—brains, beauty and body (though not necessarily in that order)—on the line to keep the Russians from opening a lunar capsule and contaminating the world with a deadly virus.

Johnnie Death, by William Schnurr, is based on the life of John Dillinger, Depression bank robber and killer. In an action-packed blend of fact and fiction, the author recounts the life of Jennie Donner from his early years on an Indiana farm to his position as a headline-making gang leader. Powerful, absorbing study of a violent American era.

Travis McGee's back—and FAWCETT's got him! Top suspense writer, John D. MacDonald, has just finished the 15th McGee adventure, **The Turquoise Lament**, which should keep mystery/murder buffs home for a night or two this month.

Another FAWCETT series offering is the second Jack Sargent thriller, **Deep Kill**, by Daniel daCruz. Ex-con, black belt holder Sargent is up to his neck in trouble—this time 450 fathoms down, with three killers and a nymphomaniac, and no

chance of getting to the surface unless he can do the impossible. More impossible mission action will be found in Colin Forbes' **Target Five**, a gripping novel of a man with a pocketful of top secret documents—with no way of getting them or himself out of the country.

Owen John's **Sabotage** falls into the same thriller category. Roger Platt, special operations chief, discovers that a nuclear power plant in England may be sabotaged. Suddenly, the massive atomic reactor breaks down, threatening thousands of lives, while Platt races to unravel the deadly plot.

fawcett fall film fare

A bookshelf of movie tie-ins are currently in production at FAWCETT including: **Caves of Steel**, Asimov's SF drama coming from Columbia; **First Blood**, directed by Martin Ritt for Warner; **The Stepford Wives**, now shooting; **Godfather II** with Al Pacino, Robert Duvall; **The Implosion Conspiracy** filmed by Otto Preminger; **Friday The Rabbi Slept Late** with Dustin Hoffman; and

ian oil fields to end the crisis. Oil and blood flow freely before the Destroyer finishes his most harrowing assignment yet.

The Death Merchant, Joe Rosenberger's super agent, is slated for a return engagement in **The Laser War**. Richard Camellion risks his life to find a superweapon hidden in the sands of Libya, while the Arabs and the Israelis fight their own war over its possession—and the winner controls the world.

POPULAR LIBRARY has their heavy artillery ready this month with a pair of new Hardman thrillers by Ralph Dennis. In **The Golden**

killed by military terrorists, Sand became a man with a mission—a killing machine, bent on revenge, fighting against evil whenever it threatens the future of mankind. A combination of Shaft and Kung-Fu—**Black Samurai** and **The Golden Kill**.

Following up on his successful **Trembling of a Leaf**, John Colleton has penned **The Pleasures of Cloris**—a kinky, sexy novel about a "Lady" doing her best to evade her husband while travelling around the world. John Messmann's Mafia man-hunter is back in the second of the series, **Fire In The Streets**. The

immensely powerful organization be out to eliminate all witnesses to the assassination of a presidential candidate? Could that organization be part of the United States government? Paramount's film stars Warren Beatty as a reporter who is one of the three surviving witnesses

dell movie book tie-ins

to the murder—18 others have died mysteriously. His search ensnares him in a web of intrigue and murder.

More movie tie-in material on tap in Elmore Leonard's **Mr. Majestyk**. The film casts Charles Bronson as a Vietnam vet in conflict with local union organizers and Mafia hoods. **11 Harrowhouse** ties in with the new Candice Bergen/Charles Grodin flick that dramatizes the greatest jewel theft in history.

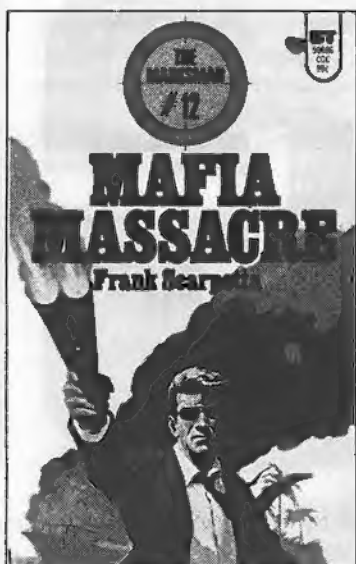
One of the most shocking and savage films due on the big screen is **Open Season** to star Peter Fonda and William Holden. Three middle-class citizens take a vacation each year, pack their hunting gear, kiss their wives good-bye, and head into

Badge of Honor tells the story of a cop who's forced to choose between his badge and his personal life. Rugged police action!

Turned On To L.U.S.T. features the one and only Eve Drum as she turns on the heat to give drug pushers a real bang. **The Turkish Mafia Conspiracy** is the third Agent for Cominsec thriller that thrusts Taggart against a band of deadly drug-runners who threaten to pump tons of smack into the heart of the free world.

LEISURE BOOKS offers the seventh Sharpshooter novel by Bruno Rossi, **Head Crusher**. Rock wades through the Mafia controlled porn shops and massage parlors of glittering Times Square—knee-deep in blood and bodies. **No Quarter Given** follows, with Rock smashing crooked Washington politicians and "family" hitmen alike to fulfill his blood oath.

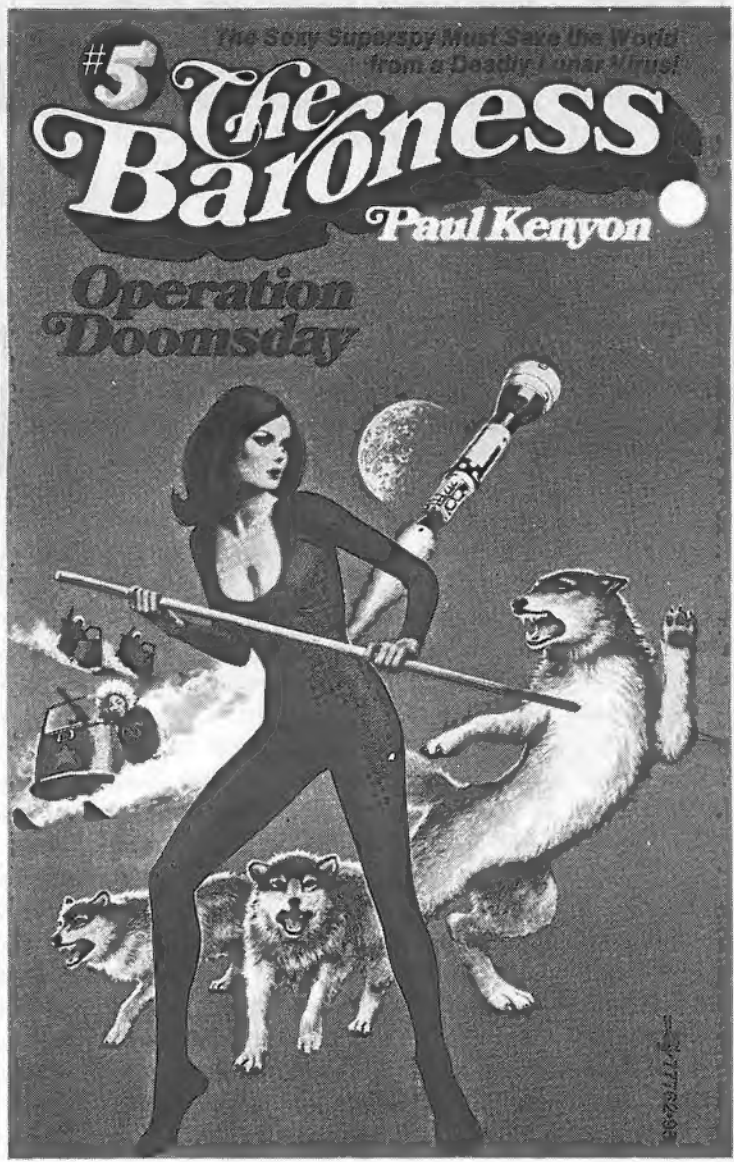
Nightwebs by Cornell Woolrich is a collection of 16 suspense stories published by AVON. Their settings move from the dance marathons of the 30's through the Automat, the El Train and gangland, and provide a rich combination of suspense, mystery and terror. Woolrich once said of his career as a writer, "I was trying to cheat death, trying to stay alive a little brief while longer, after I was already gone." He was first published in 1926 and



Deathwish from United Artists.

PINNACLE continues to be runaway leader in the lightning-paced race of the character series books. Their champion, of course, is Don Pendleton's indomitable human juggernaut, The Executioner. As the first, and best of the legion of Mafia-smashers to infiltrate America's newsstands, Mack Bolan shows no sign of slowing down his one-man crusade against Syndicate killers—or his periodic assaults on the best-seller scoreboards. The Executioner's 19th adventure, **Detroit Deathwatch**, rocketed into the ranks of the top sellers immediately after publication. Pendleton's upcoming onslaught, **New Orleans Knockout**, is due in November. Be warned!

With The Executioner shattering records under his own power, PINNACLE exec Andy Ettinger revealed the big push is on to boost The Destroyer's stature and sales power to a similar position. All fifteen capers are being repackaged beneath highly-visible silver covers that will raise the number of Destroyer novels in print to almost 8,000,000. **Oil Slick**, the newest thriller by Richard Sapir and Warren Murphy, is set for August release. America's supply of Middle-Eastern oil has been cut off, and US scientists searching for new oil outlets are systematically murdered. CURE, the super-secret agency that doesn't exist, sends the masters of Sinanju, Remo Williams and his oriental mentor Chiun, to the Arab-



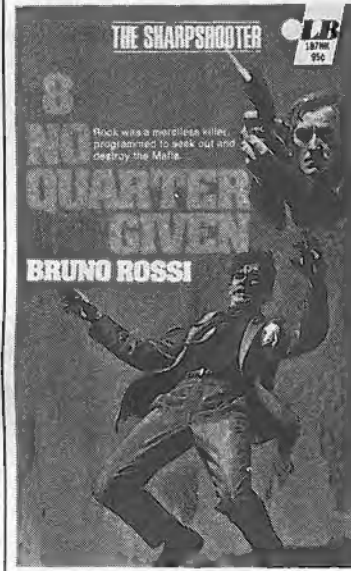
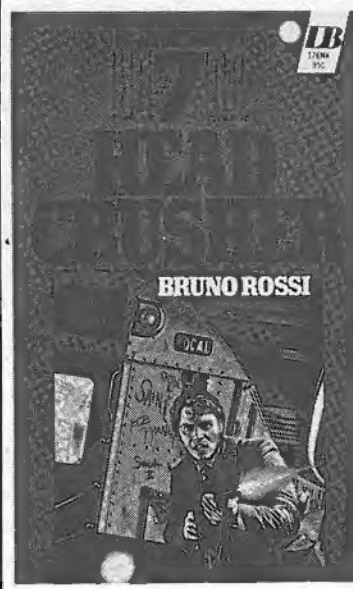
Girl & All, Hardman and his partner Hump Wilson follow the trail of sex kitten Peggy Holt down a path littered with corpses of the men she seduced and destroyed. They had to defuse this sex bomb fast before the whole city exploded in an orgy of violence. Hardman investigates the death of a hooker in **Pimp For The Dead**—and finds a chain of double and triple crosses between him and a brutal killer.

Hard-hitting martial arts action is in store for readers of SIGNET's new violent series written by Marc Olden. Rescued by a Japanese samurai master, trained for seven years, Robert Sand became the Black Samurai. Having suffered at the hands of military racists and seeing his teacher and brother samurai

Revenge strikes again!

SIGNET's offering of a pair of movie tie-ins this month. **The Three Musketeers** by Alexander Dumas and **The Adventures of Huckleberry Finn** by Mark Twain are both classics and always fun to reread—whether you see the films or not. The Hearst kidnapping, the SLA and the wave of terror that followed are covered in John Pascal's **The Strange Case of Patty Hearst**—a fully detailed account of the abduction and its aftermath of fear. Coming in the months ahead: **Barry Lyndon**, **Gentleman of Leisure**, **The Whore Mother** and **Sex Symbol**.

DELL comes on strong this month a heavy line-up of publications beginning with Loren Singer's **The Parallax View**. Could a mysterious,



later recognized as one of the great writers of suspense fiction. His stories have been published in **Argosy**, **Black Mask** and **College Humor**. Several of his novels, including **Rear Window**, **Phantom Lady** and **The Bride Wore Black**, have been made into major motion pictures. Highly recommended!

If you're like us, you won't be able to resist AVON's new series, Film Classics Library. Richard An-

fields, falcon, frankenstein

bile, who put together **A Flask of Fields**, **Why A Duck?** and **Who's On First**, has two new volumes available: **Frankenstein** and **The Maltese Falcon**. Both books are in a large 8½ x 11 inch format and feature over 1,000 sequential frame blow-ups from the films coupled with accompanying dialogue. As a method of study or simply to recapture the moment, nothing on the market short of the actual films can capture the flavor of the originals. **Psycho** and **Casablanca** are scheduled for September publication. Don't miss them!

Next issue MEDIASCENE highlights characters from the pulps who are making sensational comebacks on the paperback racks. Be sure you're with us!

the woods of Northern Michigan. But, under the guise of a sporting party, they ritualistically kidnap a couple, rape the girl, torture the man, and, after their argy, set them free only to hunt them down like animals. This year will be different—as a fourth man, as cunning and vicious as the others joins the hunt, to kill them in the same manner they kill their victims. The most shattering novel since **Deliverance**.

An arsenal of violent blockbusters written for maximum impact and sales power are available from BELMONT-TOWER. Frank Scarpetta's Marksman takes on the Miami syndicate in **Mafia Massacre** with the usual lethal results in the 12th book of the series. Dan Brennan's

HINGE

Try to think the unthinkable!

Let your mind soar in every direction at the speed of light. Project yourself into the cosmic unknown where polyhedron-shaped planets float in galaxies whose laws of physics have gone spectacularly awry. Explore heaven and hell. Watch as energy and matter coalesce to spawn the bizarre and the beautiful. See a star go nova into a spectrum of colors no human eyes have seen—or believed possible. Imagine the unimaginable—and you have entered the world at the edge of tomorrow—and beyond—the world of Mike Hinge.

Once in a decade an artist like Mike Hinge comes along who shatters the traditional approach to imaginable illustration and produces a new kind of visual wonder. Following in the footsteps of the great science fiction artists like Frank Paul, Chesley Bonestell, Virgil Finlay, Ed Emshwiller, Kelly Freas, Jack Gaughan, and Richard Powers, Mike Hinge has added his unique style and concepts to their ranks.

Teilhard deChardin once wrote, "In the context of cosmic values, only the fantastic has a chance of being true." In the realm Hinge inhabits, the fantastic becomes commonplace. Working with the breath of vision and an intensity that is sustained without let-up from start to finish, Hinge has unified his themes into powerful compositions that crackle with excitement.

Following his own elemental impulses, Hinge has become the seeker, exploring a terrain that is immeasurable, frightening, awe-inspiring and merciless—a terrain beyond the metaphysical where science, history, physics, mysticism and mankind have been inexorably transformed by the winds of change.

Dreams that were once confined by the bounds of yesterday are ready to awake to the wonder of tomorrow where everything is infinitely possible. Hinge expands the cosmic consciousness, expressing the essential within him by the use of iconography and imagery as he tears aside the fabric of reality to explore/expose the future universe.

His mastery implicit in every concept, line and competition, Hinge has created a new graphic literacy by synthesizing the visual and the technological at breakthrough level. Utilizing the elements of shape, texture, composition and conceptual design, he looks at the equipoise of man and the universe as they exist in his world—technology feeding on life, life feeding on technology.

Mike Hinge was born in Auckland, New Zealand in the 1930's and grew up at the edge of a Polynesian rain forest. As a teenager, he split his time studying at the Elam School of Art and ducking classes to read Buck Rogers and nudist magazines. During his formative years, he was heavily influenced by his uncles who were local cabinetmakers and his grandfather, an inventor.

Even more influential was Hinge's discovery of the works of H. G. Wells while browsing through the public library. Then a friend introduced him to the American pulp magazines and opened a Pandora's box of imaginative excitement. Suddenly, Hinge found himself pro-

foundly inspired by the science fiction epics in *Astounding Stories*, *Super-Science*, *Startling* and others.

In 1954, he sent four illustrations to *New Worlds*, a British S-F publication, and subsequently received his first rejection slip. At age 18, he announced his intention of moving to America—his ambition to have a painting hung in the Museum of Modern Art. Four years later, after laboring at a series of jobs, from longshoreman to staff artist at New Zealand's biggest ad agency, he arrived in California.

With the money he had saved, he immediately enrolled in the Art Center School of Design in Los Angeles. Commissions soon followed, and Hinge began designing everything from record jackets to supermarket interiors. All the while, he continued to polish his sense of design, stylistic rendering and sweeping graphic approach.

Looking for new outlets for his work, Hinge moved to New York City in 1966, working for a host of top ad agencies as an art director and designer, and winning a series of awards for his outstanding use of typography and graphics. Soon afterward, his work was being shown at exhibits which ranged from the New York Type Directors Show to the Architectural League to the Brooklyn Museum where he exhibited still another facet of his talent—electronic sculpture.

Since then, he has created and sold a line of type faces and alphabets for commercial use, illustrated dozens of stories in contemporary S-F magazines and paperback books, and painted covers for *Time Magazine*.

Aristotle defined art as a "capacity to make, involving a true course of reasoning." Art, like science and moral action belongs to the mind, and involves experience and learning, imagination and thought. A glance at the art reproduced in this book, will amply prove that statement.

Imaginative illustration from every period of history, be it Renaissance, Victorian or contemporary, has necessitated the artist to sever his ties with tradition in order to create on a new and revolutionary level. From Hieronymus Bosch to Dali, the concept has always been foremost.

This volume, the first collection of his work to appear in book form, showcases the artist's most elaborate and expressive drawings. *The Mike Hinge Experience* is an excursion into fantasy which places its author in an exclusive society populated by the giants of S-F illustration—from Paul to Powers.

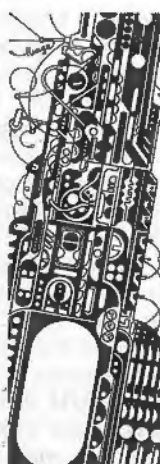
Here is the quintessential Hinge in a portentous portfolio of high velocity excitement, technological romanticism, and electronic wizardry. Take a mind-trip now through the eyes of Mike Hinge as he reveals the future of the future.

READ OUT: Get ready to think the unthinkable!

STERANKO



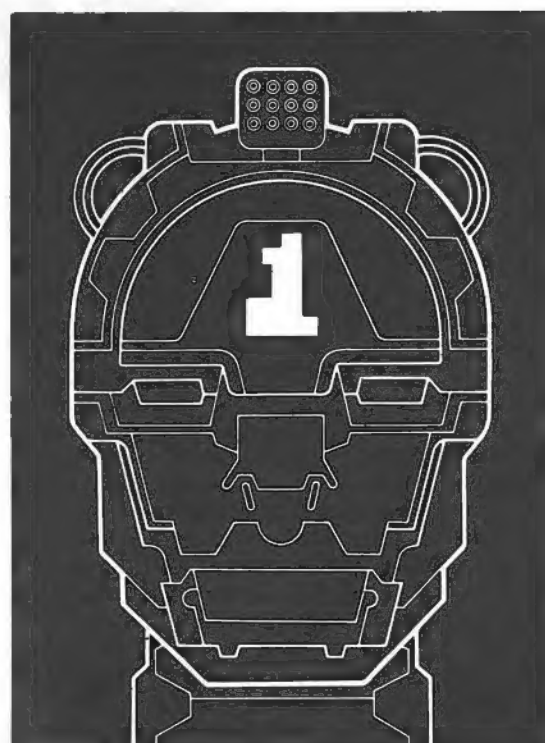
AVAILABLE NOW!



Once in a decade an artist like MIKE HINGE comes along who shatters the traditional approach to imaginative illustration and produces a new kind of visual wonder. Following in the footsteps of the great science fiction artists like Frank Paul, Chesley Bonestell, Virgil Finlay, Ed Emshwiller, Kelly Freas, Jack Gaughan, and Richard Powers, MIKE HINGE has added his unique style and concepts to their ranks. Striking out in bold, new directions HINGE has executed a fantastic series of drawings as beautiful as they are exciting. Assembled here for the first time in a complete book, they represent the full range of the artist's sweeping graphic approach, superb sense of design, and unusual rendering styles. Over 70 astonishing illustrations are reproduced in this giant Supergraphics-size volume (10 1/2" x 14"), and bound beneath a unique silver and black cover representative of the men and machines inside. THE MIKE HINGE EXPERIENCE explodes with incredible, new ideas and mind-blowing graphics guaranteed to turn you on. Never before has such a sumptuous portfolio of drawings been offered. Within these pages HINGE visualizes a dynamic tomorrow of machinery and magic, spacemen, women, robots and androids—all the wonders of inner and outer space—with a touch of electronic wizardry. Expect the unexpected when you get THE MIKE HINGE EXPERIENCE.



THE MIKE HINGE EXPERIENCE



A SUPERGRAPHICS PUBLICATION

A LIMITED EDITION COLLECTORS' ITEM—WHILE THEY LAST!! \$3.00 plus .25 postage and handling

Two men sat grimly on prison cots. They are shackled to long chains, secured in concrete walls. One of the prisoners is dark, unshaven and squinting to observe his companion, a young muscular American, contemplating his bonds. Grasping his chain with one hand, the American grits his teeth and pulls apart the links attached to his metal bracelet. Crossing to his unshaven friend, the American then calmly yanks on the confining chain and pulls down part of the wall. The dark prisoner can only stammer, "How'd you do that?" The American replies, "Vitamins!"

Once again, ABC's big new hit, **The Six Million Dollar Man**, overcomes an insurmountable obstacle armed with super-strength and a quick (if not too deadly) wit. Full of strong-man stunts and trick photography, the **6 Mil Man** has successfully captured the science fiction interest of television audiences ever since its premiere as a 90-minute TV-movie.

The star of the series, tall, ruggedly handsome Lee Majors, has a lot to do with it. His nearly non-expressive acting perfectly suits the character of a being which is half-man and half-machine, a bionic man, a cyborg. Majors plays the part of Steve Austin, an ex-astronaut who is nearly killed in experimental rocket flight. Rushed to an emergency hospital, Austin's life is saved, but both his legs, one arm and an eye are lost. Through the miracles of modern science, "bionic" substitutes are fashioned at great expense, and Steve Austin becomes the synthetically created **Six Million Dollar Man**.

Abounding in gimmicks, **The Six Million Dollar Man** grabs viewers from the very beginning with flashing lights and beeping signals. Slow-motion photography is utilized to depict Austin's strength and 60-MPH super-speed. Gunsight cross-hairs and zoom-ins illustrate the powers of his artificial eye. Austin even cuts off his finger and uses the wiring in his artificial hand to cauterize a wound in one episode.

A successful series by TV standards, **The Six Million Dollar Man** is the latest in a number of science-fiction shows that can be traced back to the 40's, when the small black box showing flickering images was little more than a sci-fi gimmick itself.

Plagued by inadequate budgeting, the science fiction series of the early years were aimed exclusively at juvenile audiences. No self-respecting adult would be caught dead watching the ray gun melodramas, played entirely on a rocket's bridge or cockpit. Entire adventures of such shows as **Captain Video**, **The Rocket Rangers**, **Captain Z-ro**, **Tom Corbett-Space Cadet**, **Atom Squad** and **Rocky Jones-Space Ranger** economically took place mostly on a single studio set, surrounded by beeping noises and flashing radar screens.

Toy rockets were photographed underwater with compressed air being forced out the tail to stimulate jet blasts. Other rockets were string-suspended with small jet



fuses spurting fire out the tail against velvet backgrounds. The "phantom spaceship" trick was every show's favorite as the star leaped to his feet stammering about a ship that had "mysteriously disappeared in mid-space"—an effect achieved by simply turning the camera off. If the show had a larger budget, an entire starfleet would "disappear."

Toward the end of the fifties, television in general was becoming more technically proficient, and the cheap tricks with the rockets were no longer acceptable. Anthology shows like **Science Fiction Theatre** maintained popularity by providing a mixture of speculative drama and visual gadgetry.

Twilight Zone soon opened the door to SF as adult drama, presenting glimpses into the near and distant future, as well as the chilling possibilities of science unleashed on the present. Written and supervised to a great extent by Rod Serling, **The Twilight Zone** was an adequately budgeted production that explored the drama of men against the unknown. Dramatizing concepts as diverse as Ray Bradbury's **Martian Chronicles**, and Eando Binder's **Adam Link**, **Robot** stories, **The Twilight Zone** remained on the air for years.

Other anthology series such as **Lights Out**, **Inner Sanctum**, **One Step Beyond**, **Tales Of Tomorrow**, **Suspense** and **General Electric Theatre**, occasionally explored sci-fi with Bradbury and Theodore Sturgeon tales. Unfortunately, even Serling couldn't equal his past efforts, as his late 60's **Night Gallery** anthology, combining sci-fi and the supernatural, died a slow death.

Worthy of special mention is Leslie Stevens' 1963 anthology,

The Outer Limits. Fighting a constant battle against network and sponsor interference for a "kiddie monster" in every show, Stevens, and **Psycho** screenwriter Joseph Stefano, elevated the series from the 8-year old level. Often using Harlan Ellison, Otto Binder, Bob Bloch and Manly Wade Wellman for a basis and acquiring a "monster" special effects budget, **The Outer Limits** became an adult drama that kids liked to watch. Each show surreptitiously concealed a moral of human comment behind the mask of a frightening creature.

The popular **Poseidon Adventure's** producer-director Irwin Allen, was a forceful influence on television science-fiction in the 60's. Utilizing footage from his feature films, Allen overwhelmed young TV audiences with underwater monsters and the world's largest and most classy looking submarine, *Seaview*, in **Voyage To The Bottom Of The Sea**.

Casting Richard Basehart as Admiral Nelson, and David Hedison as Captain Crane, Allen alternately featured them in heroic acts amidst photographic tricks from his own **Lost World** and **City Beneath The Sea**. Graced with a generous budget and little story, **Voyage** appealed to the curiosity of the TV audience with dazzling electrical fires, nuclear explosions, bug-eye aliens, chrome-plated equipment and enthusiastic fistfights.

Not one to rest on his laurels, Allen then sold **Lost In Space** to CBS. Little more than an unauthorized version of Gold Key Comics' **Space Family Robinson**, the series chronicled the adventures of the first space family, helplessly buffeted about the galaxy. Little stock footage was available for the show, so there were few space scenes in **Lost In Space**. **Voyage's** alien costumes turned up on a deserted planet to bedevil Dr. Smith, a child genius, and a recreation of **Forbidden Planet's** Robby the Robot.

Next came **Time Tunnel**, a colorful display of costumes, gimmicks, characters and sets, making extensive use of historical film footage of Egyptians, gladiators, soldiers, etc. Finally, the well-handled minia-

turization effects of **Land Of The Giants** ended Allen's TV Sci-fi involvement.

Taking his cue from Allen, Quinn Martin was another producer to combine science fiction and a big budget, adding his own personal brand of drama. **The Invaders** was Martin's premiere SF effort, repeating his successful **Fugitive** formula. Roy Thinnes portrayed David Vincent, a man on the run from a race of flying saucer creatures who look like humans, and were bent on taking over the earth. Unlike most sci-fi however, **The Invaders** proposed co-existence between Earthmen and the saucer-men.

In 1970, Martin produced an ABC **Movie Of The Week**, and its succeeding series, **The Immortal**, once again based on a sci-fi theme. Christopher George was the hero, whose blood contained a non-degenerating anti-body which made him immortal, and was transferable. Soon, rich old industrialists were pursuing him in vampiric frenzy.

Perhaps the most publicized and actively supported science-fiction series on TV first appeared in 1966. Produced by Gene Roddenberry, **Star Trek** was a mixture of plotting and characterization that often turned off NBC executives, but delighted viewers. Abounding in monstrous beasts and kiddie-grabbing

science
fiction
on TV:
a
backward
look
at
the
future!



visuals, *Trek* occasionally addressed itself to conceptual dramas in which Captain Kirk (William Shatner) solved the galaxy-shattering problem of disposing of little fur balls. Harlan Ellison, Gene Coon, Bob Bloch and Isaac Asimov occasionally contributed well-structured scripts, and the initial enthusiasm and inventiveness of the show's first season brought it back for a second and third year.

Expensive looking and believable space scenes, twinkle teleportation effects and blinding laser beams made the show a visual delight. Unfortunately, not all of Roddenberry's special effects, nor the weekly fistfight could save the show from cancellation. When the network axe finally fell in 1970, Trekkers and Trekkies cried vainly for reinstatement. But once in the re-run vault, the series became Paramount's "79 jewels" and the stars dispersed.

Roddenberry's creations since *Star Trek* have proved to be less than spectacular. Two of his projects, *Genesis II* and *Planet Earth* were basically the same project, while *Questor* topped them both conceptually.

Starting out as a rehash of *Buck*

Rogers in the 25th Century, *Genesis II* presented Alex Cord as Dylan Hunt, a 20th century man awakened from suspended animation in an embattled future. An ideological conflict between the evil mutants, called Tyrannians, and the peace-loving Pax, is the focal point of the drama. The single special effect of the show, the view from the cockpit of a shuttle racing down a transport tube, is mercilessly overused and the pacing too often slow and tiresome.

Recognizing the story's faults, but wishing to retain the concept, Roddenberry renamed his project *Planet Earth*, and resold it. This time John Saxon portrayed Dylan Hunt, and women's lib was the theme. Packing in dozens of scantily-clad Amazons and the viril-but-balding Saxon, the show was more physical than mental, but still came off as unintentional self-satire. Characters contradicted each other, and themselves, constantly, and Hunt's presence in the 22nd Century went unexplained. The monotonous shuttle-tube effect also returned.

The basic problem of both *Genesis II* and *Planet Earth* was that Roddenberry had violated his own "believability factor" — i.e., evolve your SF concept out of common sense rather than gimmickry. By never developing a character for either Alex Cord or John Saxon, Roddenberry failed to create the basis from which his common sense concepts could evolve.

Roddenberry's other project, *Questor*, was in the tradition of the Adam Link tales, a robot searching for humanity. Questor was an android, the last in a race created by aliens to safeguard the progress of the human race. Something goes wrong in the construction of Questor however, and he becomes an amnesiac without emotion. In the search for his destiny, Questor is joined by a scientist-friend to advise and teach him about humans and emotions.

Unlike *Genesis II*, Roddenberry's *Questor* effectively established the show's characters and premise for expansion. Robert Foxworth (in a role originally intended for Leonard Nimoy) effectively portrayed the almost-human, innocently naive android searching for emotions and his personal destiny. Cold and distant however, Foxworth's characterization was anathema to audience rapport. Mike Farrell's part as Questor's scientist-friend-educator made him a foil for the android's innocently loaded questions. At once the story's greatest asset and a series' greatest liability, the peculiar relationship between Questor and the scientist would soon become predictable if undeveloped.

If fostered and nourished however, *Questor* could make an intriguing expansion of the ranks of TV SF.

In 1973, science-fiction writer Harlan Ellison teamed with special effects director Doug Trumbull (*Silent Running*) to create *The Starlost*. The story of a huge spaceship housing a multitude of self-enclosed, isolated societies, *The Starlost* was taken away from the "creators" and handed over to "hard-headed realists." Plotting and adequate budgeting were soon discarded and Ellison got out as soon as possible, instructing that the name Cordwainer Bird be used rather than his own. The series appeared unheralded in many cities, and often disappeared before its presence was noticed.

Certainly the longest-running sci-fi adventure is England's *Dr. Who*. In tales full of time travel, aliens, space opera and the robot-like Daleks, *Dr. Who* celebrated his tenth anniversary on BBC Television in 1973. Through the imaginative and experimental use of the videotape medium, *Dr. Who* has managed to present Cybermen, Abominable Snowmen, Krotons, Silurians, Peladonians and Daemons to a weekly audience of over 9 million kids.

Even the Japanese have been turning out science-fiction on television, occasionally lacing it with their penchant for monsters in shows like *Ultraman*, *Space Giants* and *Johnny Sekko* and his flying robot.

Written and played to appeal to pre-schoolers and grade-schoolers, the Japanese productions all feature men in rubber suits throwing one another about in imitations of karate stances, with rubber tails amusingly tangling underfoot. Changes in size are constantly made as toys are substituted for cars at a moment's notice. Cardboard cities are decimated daily. Even flying sequences get the treatment as toy representations are hung by strings and swung about, or tracked by cameramen after being flown from the sidelines. Great kid stuff!

Bridging the gap somewhere between the melodramatics of Gene Roddenberry, and the inventive gymnastics of the Japanese, stands an innovatively creative Englishman, his wife, and a couple of wooden-headed dummies.

Forming their own production company in Great Britain, Gerry and Sylvia Anderson carved their own niche in TV-land by substituting marionettes, miniaturized explosions and special effects for real life. Certainly more "wooden" than live actors, the puppets could be manipulated through a wide range of exciting situations more cheaply and more believably than cartoons. *Supercar*, *Fireball XL-5*, *Stingray*, *Captain Scarlett* and the *Thunderbirds* were all successful juvenile

experiments.

In 1972, the Andersons attempted to reverse their format and use real humans in *UFO*, but the years of puppeteering had taken their toll. All the sets, rockets, buildings and special effects appeared to be designed for 18-inch people. Even the actors were over made-up, posturing. To its credit, *UFO* featured excellent color with special effects to rival Irwin Allen's films. One can only hope that the Andersons next sci-fi project, *Space 1999* starring Martin Landau and Barbara Bain, will have worked out a few of the wooden bugs.

Science fiction programs are highly speculative risks, only one or two ever surviving to a second season. Fortunately, *The Six Million Dollar Man* is one of the survivors.

Currently in its second year of development, *The Six Million Dollar Man* can too easily be compared to animated sci-fi because of its exaggerated bash and crash antics. But the *6 Mil Man* is much larger and expansive than any cartoon character because of its distinctly original concept.

More than just another Superman, Steve Austin is a three dimensional man with a past, present and future. He is based on the character created by Martin Caidin in his novel *Cyborg*. Technically the artificial limbs and their construction are believable since Caidin is an air force pilot and Federal Aviation Agency surgeon. It is only in the dramatic execution of a man co-existing with a machine that the series seems insecure.

Throughout the show's first year, Steve Austin was presented as a super James Bond with stoic Lee Majors involved in espionage, romance, quips and puns. Despite its levity however, ratings and popularity boosted the series into a weekly format in the mid-season time-slot scrambles.

In its 1974, Friday night reincarnation, *The Six Million Dollar Man* dropped the super-spy angle and became 60-minutes of Steve Austin vs. an exotic, diversified bunch of bad-guys, who would like to create their own "bionic" man. Instead of portraying a half-man in conflict with his half-machine self, Austin was now an adventurer, enjoying and exercising his super-powers to the fullest. Majors plays the role of the boyishly enthusiastic Austin perfectly, his well-developed physique and clean-cut features typifying the perfect Cyborg/Man, while recognizing the fact that the more inhuman the character is, the more human the actor must be. Audience reactions to deformities are almost uniformly negative.

The popularity of *The Six Million Dollar Man* seems to be predicated on its combination of believability and obvious exaggeration. The mistakes (such as steel beams bending in the wind) and the urbane witticisms can't be overlooked, yet TV audiences searching for an encouraging glimpse of the future, are willing to accept them. It's all part of the fantastic visual fun, and who knows, it just might happen. ●





mike runge

BIONYX



CYBORG

SIX MILLION DOLLAR MAN

LEE MAJORS as the



CHOSEN SURVIVORS



CHOSEN SURVIVORS



THE MUTATIONS



Donald Pleasence in THE MUTATIONS



Michael Dunn in THE MUTATIONS



Diana Muldaur and Alex Cord



CHOSEN SURVIVORS



Julie Ege in THE MUTATIONS



THE MUTATIONS



THE MUTATIONS



Jackie Cooper in CHOSEN SURVIVORS



CHOSEN SURVIVORS

Science fiction in the cinema is on the rise as the nation's major film companies anticipate the upcoming summer search for entertainment. Eliminating the stigma of space-ships and ray guns from the genre, dramatic structure and characterizations are being introduced to sci-fi films in an effort to uplift them into the realm of quality cinema. Leading the way, Columbia, Warner Bros. and 20th Century-Fox are all currently shooting sci-fi oriented, big budget films that will introduce movie-going audiences around the world to the star-spanning wonders of the works of Isaac Asimov, Robert Heinlein and Arthur Clarke.

Currently in release, Columbia's *Chosen Survivors* is a tense SF drama that merges modern technology with the desperate human condition of today's world. *Survivors* is the story of eleven individuals chosen by a government computer to survive a global thermonuclear war. This group, hidden miles beneath the earth's surface in a controlled futuristic environment, is unaware that they are specimens under scientific observation. Confronted with various "controlled menaces," Alex Cord, Diana Muldaur and Richard Jaeckel are suddenly left on their own resources as a harrowing and unexpected danger arrives for which there is no computerized solution—Vampire

bat bites big boxoffice

Survivors is the story of eleven individuals chosen by a government computer to survive a global thermonuclear war. This group, hidden miles beneath the earth's surface in a controlled futuristic environment, is unaware that they are specimens under scientific observation. Confronted with various "controlled menaces," Alex Cord, Diana Muldaur and Richard Jaeckel are suddenly left on their own resources as a harrowing and unexpected danger arrives for which there is no computerized solution—Vampire

Bats. Directed by Sutton Roley (*Lost in Space*, *The Invaders*), *Chosen Survivors* also stars Jackie Cooper and Bradford Dillman in a speculative look at a grim and terrible future.

Future Columbia entries in this growing field will include *The Mutations*, starring Donald Pleasence, Julie Ege and Michael Dunn in the story of a scientist working to create a new form of life combining animal and vegetable matter. Terrifyingly successful, the *Mutations* soon begin a reign of terror amidst a group of science students in this Robert D. Weinbach movie, directed by Jack Cardiff (*The Long Ships*).

Isaac Asimov's *Caves of Steel* will soon be released from Columbia under the direction of Gerald Ayers. The story of murder in the 26th Century, *Caves of Steel* unfolds the destiny of an earth all but ruled by bold, adventurous Spacemen and their almost human robots. Festering and growing, the deep hatred raging between the Earthman and the Spacemen threatens to explode, over the murder of a prominent Space-scientist, into a deadly global holocaust. Detective Lije Baley, an Earthman, and his robot assistant are assigned to track down the killers—fast—before a terrifying inter-galactic war breaks out!

Next, there's *Close Encounter of the Third Kind*, a conceptual sci-fi project by Mike and Julia Phillips, directed by Stephen Spielberg and scheduled for late '74.

Producers Fred Weintraub and Paul Heller (*Enter the Dragon*) are

entering the futuristic fantasy field with a Warner Bros. release titled *The Barony*. Directed by Robert Clouse on location in Los Angeles, *The Barony* will star Yul Brynner (*Westworld*) as a strong-willed rebel of the 21st century.

In current release from Warner Bros. is the Mike Hodges film adaptation of Michael (Andromeda Strain) Crichton's novel, *The Terminal Man*. George Segal stars as a brilliant computer scientist who, because of periodic mental blackouts, voluntarily opens his skull to science, and becomes a single, large computer terminal complex. Joan Hackett co-stars as a psychiatrist with mixed feelings about the operation which goes awry, sending the patient out into the world as part-man and part modern-Frankenstein, subject to violent outbursts, seeking his victims at random from both friends and strangers.

warner plugs in terminal man

Targeted for January '75 release from MGM is *Futureworld*, sequel to last year's *Westworld*. Mayo Simon will be writing the screenplay to *Future*, rather than *West*'s Michael Crichton, who was tentatively slated to encoir his directorial debut. Also on the MGM schedule for November 18 exhibition is *Logan's Run*. Screenwritten by David Goodman, Logan is billed as "beyond 2001 and *Brave New World*," exploring a spectacular paradise on earth where everything is available... except...

The British film industry seems to be in healthy shape and growing daily, churning out innumerable horror, sci-fi and spy films. British Lion Productions is primarily concentrating on their *Land That Time Forgot*, starring Doug McClure, based on the Edgar Rice Burroughs novel. Meanwhile, Tyburn Films is rapidly becoming a major production company under the guidance

of director Freddie Francis' son Kevin. Dealing primarily in horror, Tyburn has already turned out *Persecution* starring Lana Turner, and *Ghoul* with Peter Cushing. Forthcoming movies include *The Legend of the Werewolves*, *By the Devil... Possessed*, *Dracula's Feast of Blood* and *The Phantom Coachman*. Not to be outdone however, Hammer, "the Tiffany of film horror," has teamed with the famous karate exploiting Show Brothers to make *The Legend of the Seven Golden Vampires* and *Shatter*.

More horror films will be coming to U.S. audiences from England via Amicus. Among their projects will be *Kongorilla*, in cooperation with Japan's Toei studios, and *Blood City*, a sci-fi western.

Other British films of interest will include; the latest Bond box-office bonanza *The Man With The Golden Gun*, starring Roger Moore, Britt Eckland and Christopher Lee, directed by Guy (Goldfinger) Hamilton; *Jack The Ripper*, *Westward*, starring Yul Brynner and Christopher Lee; and Blake Edwards' (Peter Gunn) production of the *Tamarind Seed* starring Julie Andrews and Omar Sharif, and *The Return of the Pink Panther* with Douglas Fairbanks making a movie comeback and Peter Sellers repeating his Inspector Clouseau role.

Doc Savage... The Man of Bronze has moved into its post-production stages after location shooting in Colorado, and Walter Scharf has been assigned to compose and conduct the musical score for the film. Scharf's list of musical accomplishments includes the supervision of the musical *Funny Girl*, and the composition of the Academy Award-nominated *Ben*. Full coverage of the filming of *Doc Savage* was presented in *MEDIASCENE* 9.

For all the fans of Humphrey Bogart and the *Maltese Falcon*, Columbia Pictures will be toplining George Segal in the classic film's 1974 sequel, *The Blackbird*. As the son of Sam Spade, Segal runs into hilarious trouble trying to rid himself of his aviator legacy. Lee Patrick will reprise her role as Spade's secretary, with Elisha Cook Jr. as the gunsle, Wilmer Cook.

Filming has begun on the celluloid visualization of the rock opera

Tommy. Already highly successful on the stage and through records, *Tommy* is being translated into movie terms by Ken Russell for Columbia, featuring the performing talents of Ann-Margaret, Elton John, Eric Clapton, Tina Turner and the Who, authors of the original play.

Then, shifting gears and donning the ceremonial gi, Columbia will present *Karate Is a Thing of the Spirit*. Directed by Ken Russell (*The Devils*), this martial arts opus is the adventure of a karate fanatic who, with all proper philosophic consideration, terrorizes Fort Lauderdale, Florida.

Not to be outdone at his own game, the ubiquitous Run Run Show

gunsmoke and dragonsmoke

world's first chop-socky oater, *Blood Money*. This far-eastern western will star Lee Van Cleef (*Good, Bad and Ugly*) and Lo Lieh (*Five Fingers of Death*), and will be galloping, kicking, shooting and dragon-stomping to theaters soon.

Incidentally, two more westerns worth catching will be Sergio Leone's (*Fistful of Dollars*) new *My Name Is Nobody* starring Terrance Hill and Henry Fonda, and Richard Brooks' (*In Cold Blood*, *The Professionals*) upcoming *Bite the Bullet* starring Gene Hackman, Jon Michael-Vincent and James Coburn. Both provide tough, tense gunsmoke action to all fans of violent sawdust sagas.

Best-sellers are making the transition to film with increasing regularity at Columbia as: Don (*Dirty*



Vic Morrow in THE TAKE



THE TAKE



Billy Dee Williams in THE TAKE

Harry) Siegel directs Lawrence Sanders' tale of an unorthodox man-hunt, **The First Deadly Sin**; Stuart Rosenberg directs Joseph (New Centurions) Wambaugh's reportage of the history of a murder, **The Onion Field**; and Ronald Neame directs John Voight and Maria Schell in Frederick (Day of the Jackal) Forsyth's **Odessa File**.

Charles Bronson is rapidly becoming one of the biggest movie stars in America and Europe, due primarily to the success of his brutal portrayals in the **Valachi Papers** and **The Mechanic**, and Columbia has two more of his films in the can, ready to release soon. **Death Wish**, directed by Michael Winner (Lawman, Stone Killer), has Bronson as a business executive who sets out to avenge the brutal mugging of his family in New York City. Next, Tom Gries puts Bronson through his paces in the factually-

bronson makes 10 second break

based recreation of **The Ten Second Jailbreak**/helicopter-rescue of an American millionaire from a Mexican prison.

A real sleeper from Columbia this summer appears to be **The Lords of Flatbush**, directed by Stephen Verona. **Lords** is a nostalgic look at "best friends" Chico, Butch, Stanley and Wimpy, their "girls" Annie and Frannie, and the new girl in town. It's a stroll down memory lane, a la **American Graffiti**, and do wop shabop. Real George!

Billy Dee Williams, Eddie Albert and Vic Morrow are the headliners



UPTOWN SATURDAY NIGHT



UPTOWN SATURDAY NIGHT



UPTOWN SATURDAY NIGHT

in Columbia's June release, **The Take**. The story of a double-dealing cop with Machiavellian overtones, **Take** features Williams as the racket-buster, Albert as his boss and Morrow as the reigning mafiosi who must be toppled.

Among the other Columbia films slated for summer distribution are: **Gangster Story** starring Lee Van Cleef; **Santee** with Glenn Ford; and **Gold**, a dynamite action adventure story about an ingenious assault on the world's largest gold mine, starring Roger Moore, Susannah York and Ray Milland, directed by veteran James Bond editor Peter Hunt.

Finally, Columbia will be releasing **The Sex Symbol**, Connie Stevens' portrayal of a Marilyn Monroe-like actress, struggling to find her self-esteem. Originally intended to be an ABC Movie of the Week presentation, **The Sex Symbol** received too much flak from various sources because of its Monroe allegory.

Speaking of sex symbols, Xaviera Hollander's autobiographical best-seller, **The Happy Hooker**, has been bought for filming in Italy. Ursula Andress has been announced in the title role, while the original Happy Hooker puts the finishing touches on her fifth self-exposing book and fights a deportation case pending in Canada.

Apparently inspired by the success of their 1970 film **Airport**, Universal Pictures is beginning production on **Airport 75**. Reassembling a few of the original stars and augmenting them with new faces, director Jack Smight (TV **Frankenstein**) has been working with George Kennedy, Charlton Heston and Helen Reddy since May.

Also in production at Universal is Mark Robson's version of a city-leveling **Earthquake**, starring Charlton Heston, George Kennedy (no, this isn't **Airport** again) and Richard Roundtree. More on this box-office blockbuster next issue.



Sidney Poitier



ZANDY'S BRIDE

Irwin Allen's production of the **Towering Inferno** has begun filming under a combined Warner-20th Century banner, and is, almost daily, breaking movie-making records. The all-star cast, including Steve McQueen, Paul Newman, William Holden, Jennifer Jones, Robert Vaughn and Robert Wagner, is still not complete, and the simultaneous shooting by four separate camera units is a Hollywood first. Utilizing a 70-day schedule and the L.A. Fire Department, John Guillermin will be directing the intensive drama sequences while Irwin Allen supervises the action that takes place on 8 sound stages, 57 sets and locations in San Francisco and Malibu Beach. Destined to be the largest undertaking in film history, **Inferno** is a Martin Stern/Frank

inferno towering

Robinson/Thomas Scortia story of a runaway fire in the world's largest skyscraper on the eve of its inauguration. Bill Abbott is handling the extensive special fx on this impressive spectacle of conflagration and power, to be released this Christmas.

In another precedent-setting merger, MGM and Columbia Pictures have joined forces to film **The Wind and The Lion**, written and directed by John (Dillinger) Milius. Sean Connery will head a stellar cast, portraying the last of the Barbary Pirates, on a kidnapping raid from the Atlas Mountains. Abducting an American woman and her children, the pirate is beset by the United States Government, headed by the President-to-be, Teddy Roosevelt.

Sean Connery returns again in an old fashioned murder-mystery, which seems to be making a comeback, based on Agatha Christie's famous **Murder on the Orient Express**. Jacqueline Bisset, Ingrid Bergman, Richard Widmark and Anthony Perkins all have major roles in this impressive film, directed by Sidney (Serpico) Lumet. Natalie Wood (**West Side Story**,



ZANDY'S BRIDE



Gene Hackman in ZANDY'S BRIDE



Pamela Sue Martin in OUR TIME

Gypsy) will be returning to the movie world after a five year hiatus, costarring with Michael Caine, in a cinematic adaptation of Keith Laumer's "Deadfall," retitled **Fat Chance**. This project is the second of a package of films being produced by Robert Chartoff and Irwin Winkler, following hot on the heels of their Elliott Gould/Donald Sutherland starrer **S.P.Y.S.**

Warner Bros. latest releases will be led by director/actor Sidney Poitier's assemblage of the largest, eminent all-black, all-star cast in the history of Hollywood movie-making for **Uptown Saturday Night**.

Strictly comedy entertainment and not black-exploitation, **Uptown Saturday Night** deals with the adventures of two friends (Poitier and Bill Cosby) as they attempt to apprehend hoodlums who have robbed them of a winning \$50,000 lottery ticket and a fistful of dollars. Also appearing in the chase/spoof/adventure are: Harry Belafonte as Geechie Dan, the ghetto ganglord; Flip Wilson as the hellfire-raising Preacher; and Richard Pryor as the phoney detective that leads the two sleuths into trouble and robs them blind.

Next comes **Zandy's Bride**, a western love story that features Gene Hackman and Liv Ullmann as two people in love, with the scars to prove it. Livening up the story, Gene Hackman will be featured wrestling a bear, with the usual cattle rustling and murders not overlooked.

Finally, **Our Time** presents a 1955 look at life and love in a New England girl's boarding school. Pamela Sue Martin and Betsy Slade portray the girls who learn about love in the tradition of **The Summer of '42**, directed by Peter (Busting) Hyams.



Pamela Sue Martin in OUR TIME



OUR TIME



OUR TIME

20th Century producer Michael Gruskoff is hard at work combining top talent and skilled directors for maximum movie excitement. Just finished filming, Mel (Blazing Saddles) Brooks' **Young Frankenstein** is a comedic version of Mary Shelley's gothic horror story, scheduled for Christmas release, starring Gene Wilder, Cloris Leachman and Peter Boyle. Then, Gruskoff will supervise Stanley Donen's (**Charade**) project, **Lucky Lady**, starring Liza Minelli in her first role since **Cabaret**.

hepburn stars in cogburn

Katherine Hepburn will be returning to the movie-going audience's eye soon if Universal Pictures can sign her to appear in **Rooster Cogburn**, the John Wayne vehicle designed to reprise his Academy Award-winning **True Grit** characterization. Meanwhile, Ms. Hepburn will be seen in an ABC TV Movie **Love Among the Ruins**, directed by George Cukor (**My Fair Lady**, **A Star is Born**).

Oscar winner George C. Scott (**Patton**) will soon be appearing in the Max Erlich story **The Savage Is Loose**. Producing, directing and starring in **The Savage**, Scott is also going to be spearheading a new method of distribution with the film, cutting out the money normally paid to the exhibiting middle-men. Scott wants to deal directly with the theater owners around the country for presentation rights.



Marcel Marceau in SHANKS



Marcel Marceau in SHANKS



Nicholson and Dunaway in CHINATOWN

However, with their power to cut off maverick theaters from any films, the monopolistic distributing systems will probably squelch Scott's plans before he can even finish shooting the film.

Bernardo Bertolucci, fresh from his critically acclaimed success, *Last Tango in Paris*, has announced his new project for 1975. Titled *Nineteen Hundred*, the story of the industrial and political revolution's effect on the friendship of two young men in Europe. Meanwhile, Bernardo's brothers are suddenly springing out of the woodwork all over the continent as prominent writers, the most notable being Giuseppe Bertolucci, collaborating with Sergio Leone on the 1975 production *Once Upon A Time in America*.

Paramount Pictures has announced its summer '74 release schedule, presenting a host of dynamite box-office attractions for the season.

Returning to Paramount, William Castle is hard at work putting the final touches on the suspense shocker, *Shanks*. As he did in *Rosemary's Baby*, Castle has gathered about him the best in Hollywood for a film that is so thrilling, according to Castle, "We not only can't reveal the ending, but the same goes for the beginning and middle as well." *Shanks* will star the world famous pantomimist Marcel Marceau in his first speaking role, and will feature a musical score by Academy Award nominee (13 times) Alex North.

Describing *Chinatown* as "A detective story in the classic tradition, with a modern shape," Roman Polanski tackles yet another facet of filmmaking in his already famous career. Noted for his work on *Rosemary's Baby* and the *Fearless Vampire Killers*, Polanski is featuring Jack Nicholson, Faye Dunaway and John Huston in this 1930's murder mystery set in Chinatown.

Warren Beatty, Paula Prentiss and William Daniels are the last



CHINATOWN



THE PARALLAX VIEW



THE PARALLAX VIEW

three witnesses alive to the assassination of an American Presidential aspirant in *The Parallax View*. A unique blend of murder, chase, intrigue and suspense, *Parallax* is the story of the dangerous search for conspiracies threatening the political leaders, and the very structure of our government. As taut and truthful as tomorrow's headlines *The Parallax View* is directed by Alan Pakula (*Klute*), and is explosive entertainment from Paramount.

Daisy Miller is the new picture from Peter Bogdanovich, whose *Last Picture Show* and *Paper Moon* have established him as a popular contemporary director. Cybill Shepherd portrays the mysterious, flirtatious Daisy, flaunting convention and blazing through life. Produced, directed and adapted from the

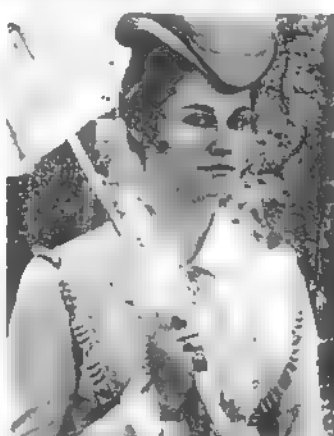
daisy miller theater filler

Henry James novel by Bogdanovich, *Daisy Miller* is full of the costumes, styles and setting of a bygone age, and will surely be another movie-making triumph from Paramount.

In *The Longest Yard*, director Robert Aldrich (*The Dirty Dozen*) has taken Burt Reynolds, Eddie Albert and a few professional football players and fulfilled every director's dream, thrown them into prison for a while. The action for this tough new film takes place in the Georgia State Prison, with over 2000 prisoners and 220 guards participating in the filming of one of the most realistic prison pictures yet. Featured in the starring role, Reynolds portrays a one-time grid



Cybill Shepherd in DAISY MILLER



Cybill Shepherd in DAISY MILLER



Burt Reynolds in LONGEST YARD

star serving time for grand larceny. On the other side of the fence stands a sadistic warden who looks at football as a form of human chess, with the live pieces expendable.

For everyone who enjoyed the myriad delights of *Snow White* and *Pinochio*, Walt Disney Productions is preparing to film *One of Our Dinosaurs is Missing*, starring two-time Academy Award-winner Peter Ustinov. Previously featured in Disney's *Blackbeard's Ghost* and *Robin Hood*, Ustinov will portray a secret agent on the trail of a group of English nannies who have discovered a microdot, concealed on a dinosaur skeleton in the British Museum, that contains a foreign power's top secret. Academy Award-winner Helen Hayes will have a role as one of the nannies.

The 1974 Cannes Film Festival animation entry from America will be available for nationwide distribution soon. *The Nine Lives of Fritz the Cat*, sequel to *Fritz the Cat*, will take the hedonistic feline on a number of adventures through the corridors of time, departing once again from creator Robert Crumb's original concept. X-rated cartoons, *Fritz* and its companion piece *Heavy Traffic*, are proving to be highly successful in the overground film market, despite the stigma attached to the X. Crumb however has taken a different view of the animated Fritz's adventures, becoming so disgusted with the warping and twisting of his creation that he has killed off the cat in an underground comic. Cause of death... an icepick in the back of the head.

ABC television will be featuring a number of new shows this season, but the one of most interest for MEDIASCENE readers is probably *Kolchak*... *The Night Stalker*, based on the two Movie of the



THE LONGEST YARD



Laura Antonelli in MALIZIA



Week adventures seen last year. The series, created by Jeff Rice, will star Darren McGavin in the role of the crusading reporter once again, and will continue the formulaized ghoulish tales.

Gene With The Wind and *Dr. Zhivago*, two of MGM's greatest and most lucrative films were recently sold to NBC TV for record prices. Reportedly, \$5,000,000 was paid for a single showing of *GWTW* on two successive nights in the 1976-77 season. *Zhivago* is to have been sold for \$4,000,000, and both films are but part of a \$15,000,000 package of films from MGM.

The previous record for the cost of TV rights to a major movie was held by ABC. Their acquisition of the *Poseidon Adventure* at \$3,300,000 was admitted by everyone as being unfeasible and unwarranted, since the total advertising time that could be sold would be under \$3,000,000 from interested sponsors.

NBC TV has revealed their selection of high-powered movies for the fall '74 season, reflecting the nationwide preference for action-adventure. The new movies are: *Klute* with Jane Fonda and Donald Sutherland; *The New Centurions* with George C. Scott and Jane Alexander; *The Candidate* with Robert Redford; *The Mechanic* with Charles Bronson and Jan-Michael Vincent; *Charley Varrick* with Walter Matthau; *Winning* with Paul Newman and Joanne Woodward; *The Owl and The Pussy-cat* with Barbara Streisand and George Segal; *Cops and Robbers* with Cliff Gorman and Joseph Bologna; *There's A Girl in my Soup* with Goldie Hawn; *Rachel, Rachel* with Joanne Woodward; *Shamus* with Burt Reynolds and Dyan Can-

non; *Ulzana's Raid* with Burt Lancaster; *Joe Kidd* with Clint Eastwood; *Scorpio* with Burt Lancaster; *Mary Queen of Scots* with Glenda Jackson; *The Parent Trap* with Hayley Mills and *The Train Robbers* with John Wayne and Ann-Margaret.

Also slated for prime time reruns on NBC are *Frankenstein*, *Cool Hand Luke*, *Chisum*, *Hotel* and *Play Misty for Me*.

comic heroes come to tv

There are plans afoot for revivals of many famous comic book characters on television in the near future, ala *Wonder Woman* and *Batman*. There is a 90-minute Movie of the Week *Batman* project definitely underway, with similar projects concerning a new *WW* film and *The Blackhawks* in the talking stages. As soon as negotiations are formally underway, MEDIASCENE will carry the full, illustrated story.

And finally, in Prospect Park, Pa., Mr. and Mrs. Aubrey Clark are suing WTAJ-TV, Ideal Toys and the ad agency of Helgott, Towne and Silverstein Inc. for a total of \$24,000,000. The reason? The Clarks contend that their 10-year old son was "goaded, inspired and urged" by the Evel Knievel Stunt Cycle toy commercial into trying to jump a bicycle over some piles at a construction site, using makeshift plank ramps. What the parents are really steamed about is the fact that the kid missed the jump and "knievel-ed" his way into the hospital with a number of injuries. Ouch! ●

IF YOU LIKE COMICS,
IF YOU LIKE PIN-UPS,
YOU'LL LOVE—
THE SUPERGIRLS!

**LOOK
OUT!
THE**

SUPERGIRLS

ARE HERE!

They're here—in the classic cheesecake tradition of the fabulous 40's—a deadly dozen demure but devilish damsels, yours in a sumptuous, new pin-up portfolio from SUPERGRAPHICS! This is it—the package you've been waiting for—a super pin-up calendar featuring TWELVE of the most torrid and terrific temptresses you've ever seen! We've named them THE SUPERGIRLS because they're super-sweet, super-sleek and super-sophisticated! Imagine them on your wall, twelve tantalizing tigeresses—each dressed (in a manner of speaking) in her own hauntingly familiar garb! SUPERGIRLS in Supercostumes that reveal the most seductive and shapely super-structures this side of Raquel Welch! SUPERGIRLS in super-colors—every month a super-spectrum of brilliant color: Phantom Purple, Arrow Green, Bat Blue and more! You have to see 'em to believe 'em, a dozen dazzling dames in a riotous rainbow of harmonious hues! GIRLS, GIRLS, GIRLS—in the most exciting comics calendar ever offered—all drawn with tender loving care by STERANKO who spared no effort in his relentless and exhausting research on the subject! These lovelies are not for the faint-hearted! They are SUPERGIRLS—not censored by the Comics Code—daringly displaying their scandalous specialties and spectacular super-powers just for you! Oh, before we forget, each page features a monthly calendar to help you keep track of your dates! A full year's worth of eye-stopping beauty! THE SUPERGIRLS—the sexiest sampling of spellbinding sirens ever published—guaranteed to be the hottest collector's items of the decade, the first in a fabulous new series! So bewitching, you'll want to order two, one for each eye! Order now—while they last!! THE SUPERGIRLS PIN-UP CALENDAR is a giant 10½" x 18" in size and comes mailed in a plain brown tube!!

Send to
SUPERGRAPHICS/BOX 445/WYOMISSING, PA./19610
Please send me _____ copies of the SUPERGIRLS CALENDAR.
I enclose \$3.50 plus .50 postage and handling for each calendar.

name _____

address _____

city/state _____

zip _____

Canadian and foreign orders include additional .25 postage

MIND CONTROL! Modern science has been called everything from Svengali to Schweitzer concerning the controversial art of surgical, electronics brain implantation. This summer Warner Bros.' pulsing film, *The Terminal Man*, presents this science-fiction concept as high drama, exploring an idea that has been experimented with in the United States for over ten years.

George Segal stars as Harry Benson, a brilliant scientist whose research involves space-age robots and their computer brains. Benson suffers from periodic blackouts, during which he is consumed with violent fits of murderously destructive fury, which are forgotten once his rage is spent.

Cornered by the police during one of his deadly outbursts, the deranged scientist is given a choice; he can let himself be permanently drugged and segregated from society; or he can submit to a revolutionary, controversial brain operation in which forty electrodes are implanted in his brain and monitored on a huge computer console. Besides making Benson a living computer terminal for research purposes, the electrodes provide stimulation to the pleasure centers of the brain in order to abort his violent blackouts.

the terminal connection

Against the moralistic judgments of Doctor Janet Ross (Joan Hackett), Benson decides to submit to the brain operation as the lesser of two evils. Rushed to a research institute, Benson is successfully operated on by a team of surgeons, and when he awakens he finds he has become The Terminal Man.

A 24-hour guard is placed on Benson to insure that his violence is neutralized while various computer tests are conducted. Something goes wrong however, and the still-recuperating scientist crashes out and escapes to the apartment of his girlfriend, Angela Black (Jill Clayburgh).

While the police and the institute's medical staff search the city for him, Benson indulges in unbridled sexual frenzy with Angela, spurred on by successive waves of electrode-induced pleasure impulses. Angela notices the unusual intensity of Benson's ardor, but cannot fathom the reason for it.

Suddenly, while relaxing in front of the television, Benson is seized with a massive, violent blackout which the computer stimulæ cannot override. Grabbing a pair of scissors, he viciously stabs Angela to death on her waterbed. Running into the night, Benson resumes his flight from the authorities, only now he is armed with an automatic pistol taken from Angela's apartment.

The motive for the manhunt for Benson changes from scientific to homicide when the water and blood from Angela's room drips into the apartment below. The police investigate and find Benson's medical dogtag in the murdered girl's room.

Meanwhile, *The Terminal Man* returns to his robot research laboratory and, in an outburst of savagery, annihilates one of his unique creations. Yet another seizure sends Benson careening into a church where he kills a priest.

In a lucid moment, Benson seeks help from Doctor Ross, who has just been notified of the escape and murderous rampage of her experimental patient. Nearly panick-

ing when he breaks into her apartment, Doctor Ross tries to talk Benson into giving up. Benson refuses to go back; he fears that the scientists are trying to manipulate him through their computers.

Before he can continue to voice his apprehensions, he is gripped by another shuddering seizure of destructive intensity. Pursuing the terrified doctor with a knife, Benson trips over a piece of furniture, allowing Ross to lock herself in her bathroom. When his attempts to batter down the door fail, Benson retreats from the doctor's house. A harrowing pursuit follows. With the police hot on his heels, *The Terminal Man* flees through a maze of dark alleys and shadowy streets, finally entering the mouldering remains of a dark, deserted cemetery.

The suspense mounts as Benson and his adversaries engage in a savage death duel that leads into a shattering climax of man versus machine, among the crumbling tombstones and mausoleums.

Written for the screen, produced and directed by Mike (Get Carter) Hodges, *The Terminal Man* is based on Michael (Andromeda Strain) Crichton's best-selling novel. *Terminal Man* is Hodges' third film, and in it, he treats "man in the hands of science" both as a serious subject and as a highly entertaining drama, gripping diversion and relevant information.

Matt Clark, Richard Dysart, Donald Moffat and Michael Gwynne complete a stellar cast, taking the story from the ultra-modern, otherworldly operating room of today, through the taut, but inevitable chase for a mindless killer in the streets of Los Angeles, where the filming took place.

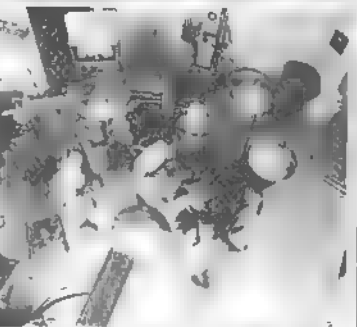
The Terminal Man was photographed throughout the summer of 1973, utilizing elaborate and highly futuristic electronic equipment, estimated worth over \$293,000. The special operation which makes Segal part of the electronics connection was filmed on a specially-built surgical amphitheater setting which cost Warner Bros. in excess of \$30,000 to construct. The operating table alone was worth

\$293,000 operation

\$17,000 and was used for the implanting of electrodes buried deep in the brain. The table was on a loan-out from a medical supply house, and along with a quarter of a million dollars worth of authentic medical paraphernalia, was under 24-hour guard during the two-week period in which it was being used. Special technical consultants were needed to operate much of the machinery, but thanks to their efforts, the film has the look of today—and tomorrow.

When it was announced that Warner Bros. would film *Terminal Man*, questions were raised as to whether or not the many scenes of the novel could be translated to film. And if they could be cinematically applied, would these scenes be both thought-provoking and entertaining?

As an answer to these, and many other questions, noted science fiction writer and anthologist Harlan Ellison viewed the film and critically appraised its validity as both science and fiction. In the following review/article, **MEDIASCIENCE** presents Ellison's incisive and perceptive appreciation of Warner Bros. science fiction thriller, *The Terminal Man*.



Do you still sleep with a light on? Do you fear walking through an unfamiliar neighborhood? Does the New Year make you tremble with doubt? What dim sounds in the night squeeze your heart with fear? You are one with the Neanderthals. Sixty thousand years hang between us and our shaggy ancestors, industrialization, civilization, culture, security, vast knowledge . . . and still we tremble, as they did, exactly as they did, in the face of the one dark specter over which we have no control, against which we have no defense, from which there is no escape.

Tomorrow: the Unknown.

around the next corner... the unknown

What lies around the next corner, the next minute, the next year . . . therein lies the core of our fears, all our fears. Could we but predict the future, could we but program random facts into analog computers and be handed readout guesstimates of what lay ahead for us . . . how much more easily we would walk through all our days and nights.

Nostradamus, Cagliostro, Edgar Cayce notwithstanding, we are creatures of the moment. We exist in the now, no safer and no wiser than our prognathous-jawed predecessors. And our most educated guesses of what tomorrow will bring always fall short of the reality.

It is this lusting after a peek through the veil that forms a large part of the fascination modern audiences find in that special and wonderful genre of literature known variously as science fiction, speculative fiction, sf or (in a hideous neologism hopefully short-lived) sci-fi.

Since Verne and Wells and H. Rider Haggard and Poe, writers and readers have been fascinated by works of the imagination that dare to extrapolate, to postulate "what if?" And the contemporary practitioners of that special art of literary dreaming have brought the craft to an all-time high level of expertise. Modern sf, like jazz and the banjo, a purely American creation, has become far more than "entertainment," far more than escapist reading, far more than even its innovators in 1926 could have conceived. It has become one way of looking forward, of peeking through the veil. Sf writers are the modern Nostradamuses.

from buck rogers to the terminal man

But because of the intricacy and expanded imagination inherent in every sf story—even the most simplistic—translation of speculative fiction to the visual media has produced far more dross than gold. Film producers as a species, have failed to perceive that speculative fiction is not Buck Rogers or The Giant Tapioca Pudding That Ate Cincinnati; neither is it only robots, spaceships, poems of praise to computers, golden-eyed aliens with lobster claws nor attacks by bloodleeches, crab monsters, mushroom

people, or even 50-foot women, no matter how attractive. Limited creativity by those with the tunnel-vision to see sf as merely another kind of Western in funny lame' jump-suits has surfaced continuously in Hollywood with some of the most dreary, imbecilic and scientifically-corrupt disasters ever to take emulsion.

Occasionally, the idea penetrates, and the general audience is treated to a heightened awareness of the wonders in the works of imagination sf writers have created; films such as *Charly*, 2001: A Space Odyssey, *Colossus: The Forbin Project*, *Wild in the Streets*, *The Andromeda Strain*, *Dr. Strangelove*, *The Day the Earth Stood Still*, *Seconds*, *On the Beach* and . . . *The Terminal*

Latest, and in many ways most penetrating, of the recent spate of sf films from the major studios, Warner Bros.' production of the Michael Crichton novel will certainly gladden the hearts of sf aficionados. Not merely because of its convoluted and compelling plot or its scrupulous attention to scientific literacy, not even merely because of its high drama or its extrapolation of current trends in both medical science and mind control, but chiefly because it hits hardest at the core reason for speculative fiction's immediacy and value: it explores the human condition in terms of future shock, the interface between humanity and technology, and postulates what life can be like for us . . . if.

prophecy, technology, psychology

It is, in short, that very best kind of sf, the story of wonderful technology personally interpreted. The effect of a miraculous device on one man.

In the film, that one man—surrogate for any one of us—is Harry Benson, played superbly by George Segal: bald as a Watergate alibi, stripped of his familiar film profile (more reminiscent of a debauched Brooklyn elf than a matinee idol), tormented and dangerously afflicted with the little-understood malady, psychomotor epilepsy.

Through the anguish and menace of Harry Benson, a pawn in a psychiatric chess game with gambits no one has ever realized bear the seeds of mass thought control, devotees of sf will find an uncompromisingly honest look into the future.

As prophecy, *The Terminal Man* may serve the loftiest ends of the best speculative fiction: it may be a cautionary tale, a strident note of warning, a fearsome peek behind the veil that may give us all pause. In a time when the unthinking seek to muzzle free expression, a potential danger as represented by a real-life Harry Benson might be enough impetus to bring about Orwellian 1974-style repression, policed by surgery and Thought Cops.

In one of those rare, to-be-treasured meldings of talent, composure, imagination and timeliness, *The Terminal Man* emerges for sf readers, general film audiences and students of futurism as not merely a thumping good thriller, but as a light on tomorrow, a cutting edge of prophecy that may hold incalculable importance for all of us. ●

Harlan Ellison

MARTIAL ARTS T-SHIRT

Picture yourself here—as a **BLACK BELT CHAMPION** executing a flawless and deadly block-kick-punch maneuver with the skill and power of a **SAMURAI WARRIOR**! Karate, Kung-fu and other forms of **IRON FIST ACTION** take years of practice and discipline to perfect. **BUT YOU CAN START TODAY!** All martial arts begin with a philosophy that builds **STRENGTH, DISCIPLINE AND SUPER-WILL!** We've summed up that philosophy in a powerful and intriguing symbol designed for **BOLD, DYNAMIC IMPACT** and **MAXIMUM VISUAL FORCE!** Now you can wear this **EXPLOSIVE BLACK DRAGON SYMBOL** on your chest to display your authority and **MASTERY OF THE MARTIAL ARTS!** The searing, red circle features the karate "**KANJI**" symbol aggressively surrounded by a **JET BLACK ORIENTAL DRAGON**. Are you **MAN ENOUGH TO WEAR IT?**

COMFORTABLE
KODEL
NO SHRINK
WASH
AND WEAR
QUALITY
T-SHIRTS
BOYS
S (6-8)
M (10-12)
L (14-16)
XL (18-20)
MENS
S (34-36)
M (38-40)
L (42-44)
XL (46-48)
BLACK DRAGON
T-SHIRTS \$3.50 EACH
PLUS .50 POSTAGE AND HANDLING



HEROES, INC. PRESENTS CANNON



HAVE YOU EVER SEEN THIS BOOK?

Probably not—because it's one of the rarest comics ever published! Originally produced in 1969, **HEROES, INC.** was printed exclusively for Armed Forces distribution—**BUT WAS NEVER RELEASED!** Only a very few copies have ever made their way into the collections of the country's top fans—at the highest of prices! Now you can add this impossible to find one-shot to your own collection!

AVAILABLE AT LAST!

HEROES, INC. was created by **WALLY WOOD** and is packed with the kind of extraordinary power and polish that has made him a legend in his own time. The adventures in **HEROES, INC.** are completely uncensored and feature **WOOD AT HIS WILDEST**—stunningly beautiful girls, fast-moving, imaginative fiction and rugged, two-fisted action crackle from every page! You'll see **THE ORIGIN OF CANNON**, the unbeatable, emotionless human fighting machine who stops at nothing to complete the most dangerous assignments. **THE MISFITS** follow in their premiere adventure—an unearthly alien, a mammoth android and an incredibly beautiful mutant team up to battle deadly invaders from beyond the stars. And there's **DRAGONELLA**, an enchanting fairy tale about an abandoned baby who grows up into a voluptuous girl and sets out to find her elusive Prince Charming.

SEND TODAY!

HEROES, INC. is available now on a limited while-they-last basis for \$2.50 plus .50 postage and handling. Don't wait until it's too late—**GET YOUR COPY TODAY!**

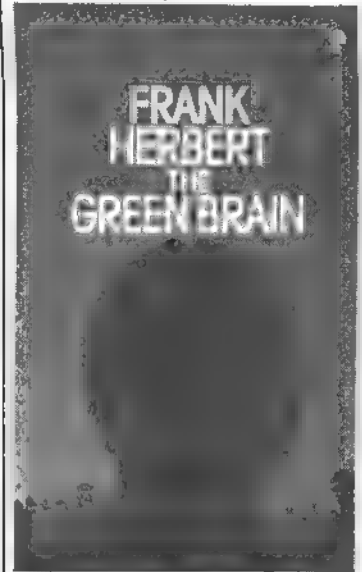
After a downbeat season or two, science fiction is fully on the upswing with almost every publisher issuing a monthly quota of titles. Films, TV and magazines help, of course, but the paperback field continues to point the way.

July marks the appearance of the 50th Perry Rhodan novel from ACE BOOKS. Rhodan's adventures are the sheerest space-opera. Each epic is complete in itself, yet a fragmented wedge that spins its tangled way from book to book. No gimmick is considered too wild or far-out by the team of German authors who write the stories (the American editions are edited by Forrest J. Ackerman), and the more outrageous the stories become, the more they are accepted by readers.

rhodan 50 due in july

the world over. Mutants, time-travel, interstellar wars, left-overs from Atlantis, immortality—all the old clichés are hauled out of the closet, dusted off, and written into the stories. The results are spectacularly preposterous, but great fun in the tradition of pulp space opera.

Perry Rhodan is an American space pilot who rocketed to the moon, discovered space-wrecked aliens, and made an alliance with them, using their advanced technology to bring peace to Earth. After fending off attempted invasions of the Earth by other, less friendly aliens, Rhodan traveled to Vega and points further spacewards, eventually winning temporary immortality.



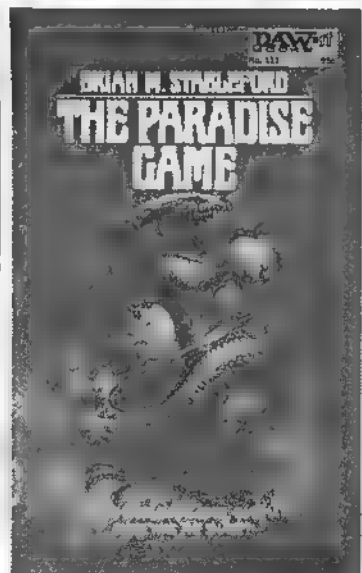
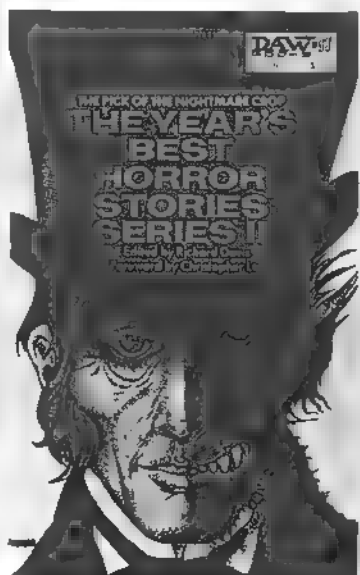
Editor Ackerman has brought to the newstands something missing in many SF magazines and books for years: **entertainment—rock-em, sock-em entertainment**—which, of course, is all Rhodan claims to be. Sit back, read, enjoy! **Attack From The Unseen** coming in July, followed by **Return From The Void** and **Fortress Atlantis** in August makes Rhodan one of the longest serialized paperback features in print with many more to go. The original German editions have long since passed the 550 issue mark, and still continue new adventures at the average of one a week.

Burrough's fans will be pleased to hear that ACE has published **The Oakdale Affair** and **The Return Of The Mucker**, both companion editions to the growing ERB line-up. Margaret St. Clair returns in **Change The Sky** and **Other Stories**, a massive collection of the best works of one of science fiction's most renowned and distinguished authors. From the pen of Andre Norton comes **The Crossroads Of Time**, a bizarre tale of a frantic chase through the al-

most infinite levels of alternate Earths. Unknown dangers face Blake Walker in a search for a ruthless genius who found Earth to be the perfect place for beginning his conquests. Success would save the civilization—failure meant slavery and isolation on an alien Earth.

August brings to ACE readers a reissue of Frank Herbert's immortal **Dune** as well as a new novel, **The Green Brain**. In **Brain**, Herbert continues to dazzle his audience with his science fiction-science fact approach studying the world of insects. The International Ecological Organization began clearing the green hell of the Matto Grasso jungles to make room for an overpopulated world. Though they used deadly foamal bombs and vibration weapons, the cleared areas were becoming reinfested. The insects were coming back! Easily surpasses the **Hellstrom Chronicle** with its mutated insects—and creatures who seem to be men.

The smash-hit ABC-TV series **The Six-Million Dollar Man** is echoed in WARNER PAPERBACK LIBRARY's



softcover fiction series by Martin Caidin. In the first book, Ltd. Col. Steve Austin, athlete, scholar and the youngest astronaut to walk on the moon, crashes and blacks out. When he awakens, he finds that NASA has spent some \$6-million to rebuild his body with sophisticated mechanical equipment. He becomes the CIA's most important and most deadly secret weapon. **Operation Nuke** and **High Crystal** continue the series.

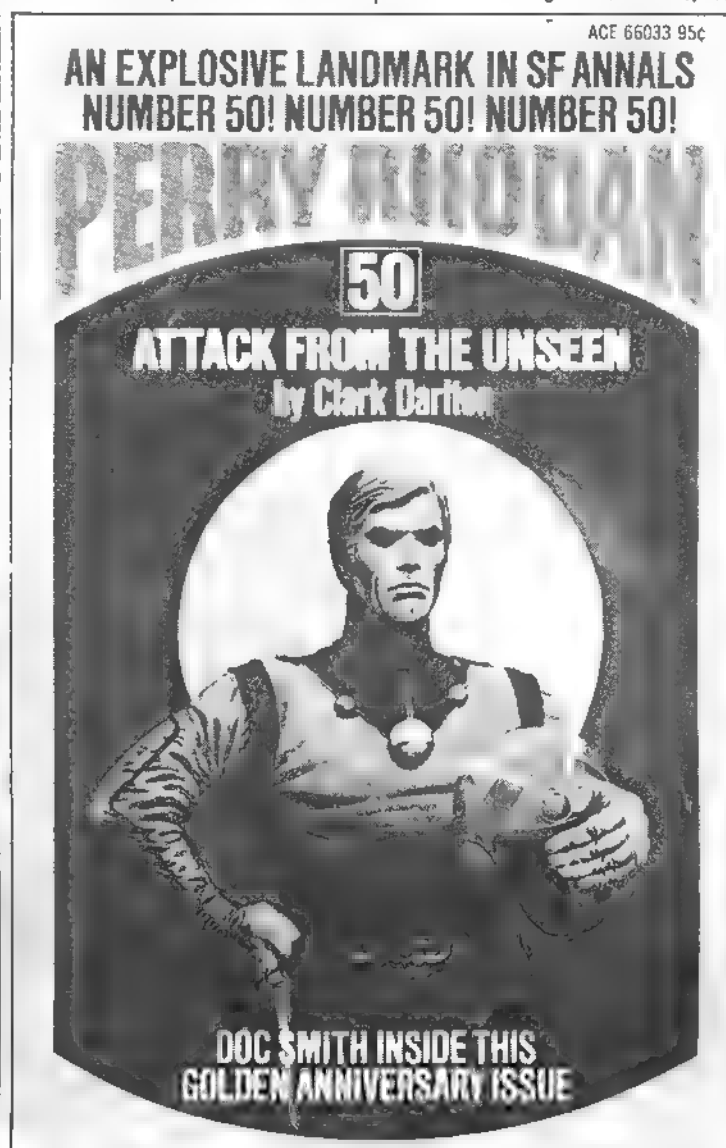
DAW features an armful of intriguing titles in July and August. Lin Carter pens the third novel in his Green Star saga, **By The Light Of The Green Star**, complete with islands in the skies, prowlers from dark tree bottoms and galactic treachery. Done in the Burroughs-Merritt tradition of fantasy adventure.

The Year's Best Horror Stories: Series II features eleven up-to-date spine-tinglers by the modern masters of grue, including Brian Lumley, Robert Bloch, J. Ramsay Campbell, T.E.D. Klein and other inheritors of the mantles of Poe and Lovecraft.

This pick of the nightmare crop is edited by Richard Davis with a dark and sinister forward by scary Christopher Lee.

The stage is set in the past, a world of barbaric swords and sorcery. Cap Kennedy becomes another sword-wielding freebooter in **The Planet Of Dread**, the tenth book in

DAW's August releases. Dickson weaves this tale of incredible travels from our mundane world with imagination and versatility. Using the universe as a canvas, and the sciences as his palette, Dickson visualizes all the marvels that those who take **The Star Road** may traverse. Go along with Gordie, for

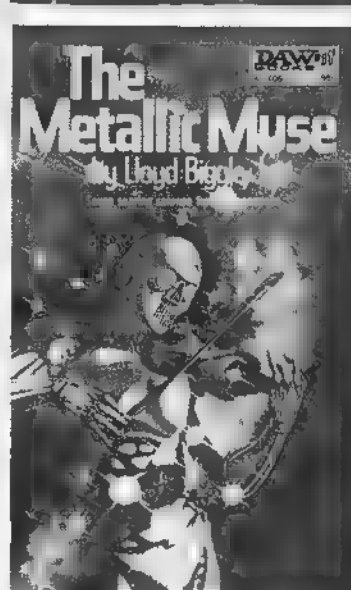
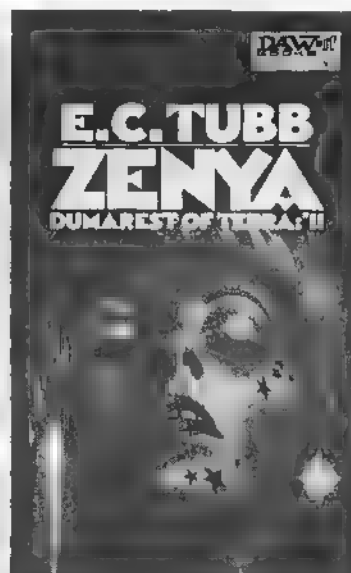


the monthly series featuring Kennedy and his troubleshooting team challenging the unknown science and alien psychologies of a thousand worlds. Interstellar space adventure that modern Star Trekkies will love.

Brian Stableford scripts the fourth in his series of space pilot Grainger in **The Paradise Game**. Grainger and his crew land on the planet Pharos, the softest and gentlest world of man's dreams, only to discover that this space-age paradise is like the original garden of Eden—complete with its own serpents. A fast-moving action epic following Grainger in his search for the Apple of Knowledge.

Are there aliens among us? Are the Chariots Of The Gods returning? If so, are they for us or against us? John Brunner, award-winning author and science fiction writer extraordinary takes these questions and gives one possible answer in his startling novel, **Give Warning To The World**.

Gordon Dickson invites you to follow **The Star Road** in the first of



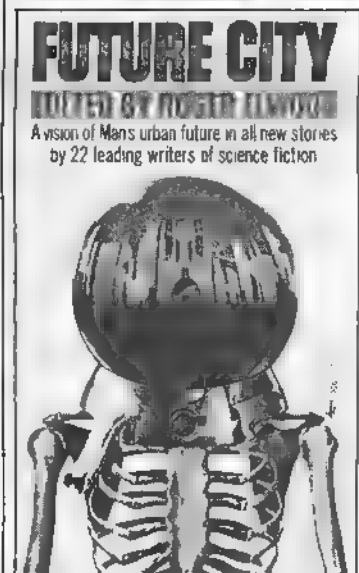
he knows the route.

Prescot of Scorpio returns in **Manhounds of Antares**, the sixth book in the series authored by Alan Burt Akers—comparable to those of Cabot of Gor and Carter of Barsoom. E.C. Tubb's novels have been book club selections, magazine

serials, and been translated around the world. In **Zenya**, he chronicles the fantastic odyssey of Dumarest of Terra for his home world Earth. A remarkable tale containing all the elements of storytelling that has made Tubb so well-known to science fiction fans.

Although thirty light years distant, Mittend was Earth's nearest habitable planet. So a bored, young heir, Steve Masters, contrived to join the first manned expedition just for a bit of excitement and got more than he bargained for. **The Man With A Thousand Names** is a brand new novel by the Slan-man, the Weapon-maker of Isher and Null-A mentor, A. E. van Vogt himself—with all of van Vogt's mind-shaking fireworks and out-of-the-rut narrative mastery.

By far one of DAW's most important series is their author anthologies. Starting in 1972 with **The Book Of van Vogt**, DAW has expanded and produced six more books carrying the best of science fiction shorts by the most prestigious names in the SF business.



Each of these special anthologies contains a broad spectrum of the author's work, a collection of often rare and out-of-print tales. Currently available is **The Book Of Brian Aldiss**, Of Frank Herbert, Of Philip K. Dick, Of Gordon Dickson, Of Philip Jose Farmer and Of Fritz Leiber.

DAW also has a fully illustrated catalogue of their complete selection which can be had by simply sending 20¢ in stamps to DAW BOOKS, INC., 1301 Avenue Of The Americas, New York City, 10019.

POCKET BOOKS has compiled three stories in **An Exaltation Of Stars**, dealing with transcendental adventures in science fiction—"The Feast Of St. Dionysus," by Robert Silverberg; "Kjwall'kje'k'kothaill'kje'k" by Roger Zelazny and "My Brother Leopold" by Edgar Pangborn—all under the editorship of Terry Carr, giving readers everywhere a Stellar example of the range of which science fiction is capable.

Also from POCKET BOOKS is the Roger Elwood-edited, **Future City**.

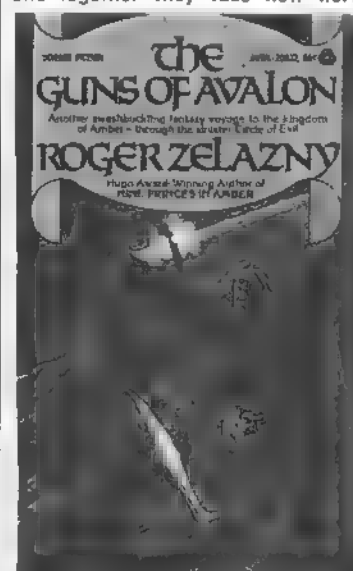
science fiction: the shape of books to come

City contains all the excitement, wonder and terror that stands as a symbol of man's glory—and of man's self-destructiveness in 22 compelling and shocking tales of urban life in the centuries to come.

Terry Carr returns as editor of BALLANTINE's Best Science Fiction Of The Year. It is another in the line of eagerly-awaited annual anthologies of the best of the very best science fiction. Carr's selections include stories by Jack Vance, Robert Silverberg, Alfred Bester, Harlan Ellison, Ursula LeGuin, R.A. Lafferty, Gene Wolfe, Philip Jose Farmer, Vonda McIntyre and F.M. Busby. The Nebula award-winning novel of 1973, *Rendezvous With Rama*, by Arthur Clarke, will be published by BALLANTINE in September. A treat to look forward to!

BERKLEY will soon be releasing handsome boxed sets of the works of Robert A. Heinlein and H.G. Wells. Contained in the Heinlein set will be *Stranger In A Strange Land*, *I Will Fear No Evil*, *Glory Road*, *Time Enough For Love*, *Farnham's Freehold* and *The Moon Is A Harsh*

that's always eagerly awaited. Zach Hughes has set his latest novel in Erich von Daniken's universe. Published for the first time by BERKLEY, *Seed Of The Gods*, is a brilliant novel of earthmen and strangers. Yet it is also a love story. A visitor to Earth falls in love with a woman, and together they face new hori-



presented to an American audience. It deals with human colonists on the planet Mars who return to Earth to find a struggling, primitive society. Frank Norris, Quentin Reynolds and Stephen Crane are among the writers collected in *Horror Unseen*, a scarifying anthology edited by Sam Moskowitz. An annual reading event for science fiction fans, The 7th Annual Best SF features the year 1973's most definitive selection of authors. Thomas Disch, Gene Wolfe, Harry Harrison, Brian Aldiss and other masters of this special craft are represented here. Lots of surprises.

Planet Of The Snakes by Neal Bell for POPULAR LIBRARY is a huge and breathtakingly imaginative glimpse at the horror of worlds to come. How they got there was an unsolvable mystery. They only knew that it meant death to venture into the dread Outside—a fierce land swarming with vipers and inhabited by a horrifying variety of flesh-eating mutants. Then one man among them dared to explore the Outside—and found a key to an ancient

and its survivors to savages. On earth, Alec's father ruled an explosively expanding barbarian empire and welcomed Alec with promises of unlimited wealth and power. Only Alec had left the moon with orders to kill his father—but whose son was he? And more important, which of his parents

new bova novel due

offered the key to the survival of mankind?

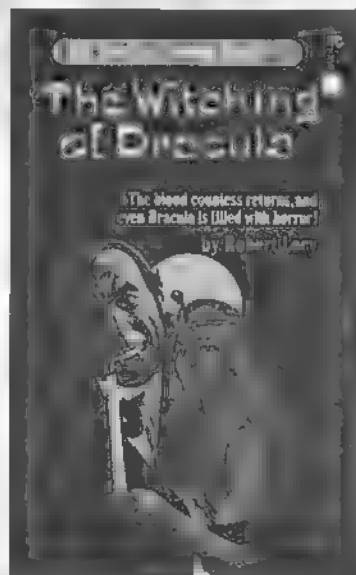
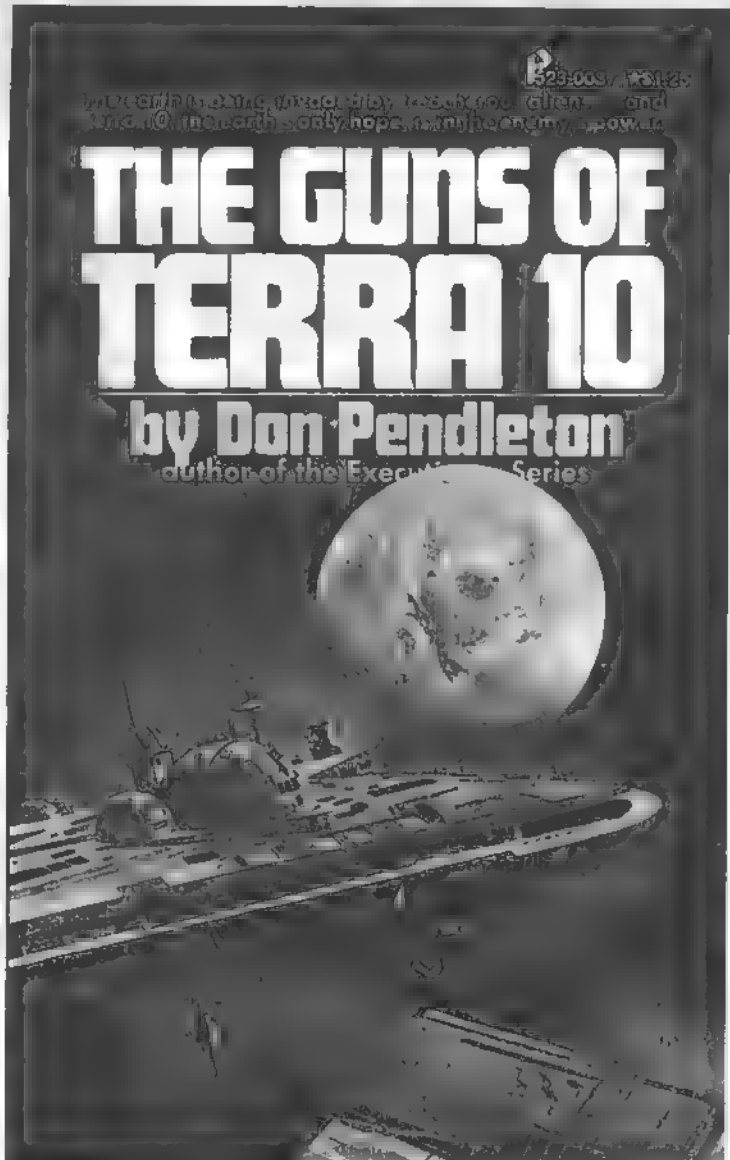
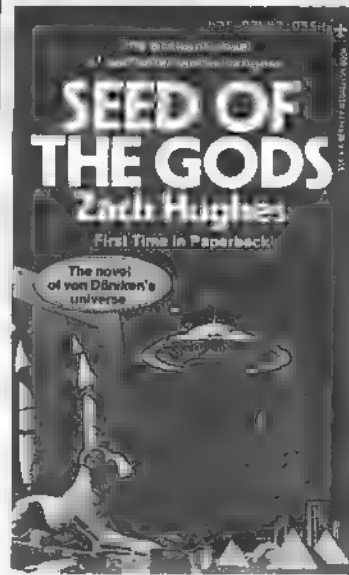
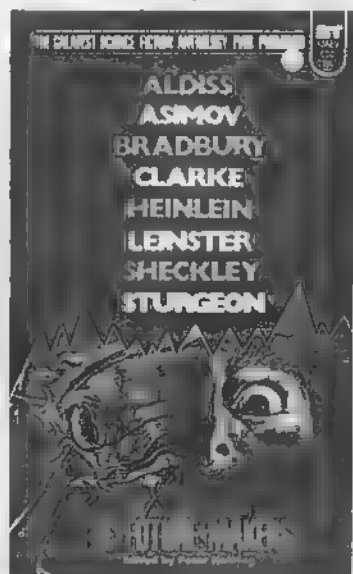
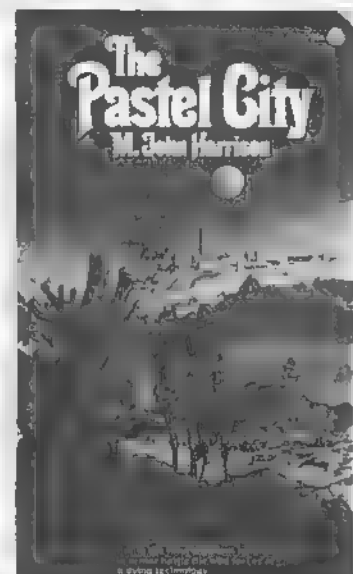
Bova returns again as editor of *The Science Fiction Hall Of Fame, Volume IIA*, a collection of eleven SF novellas. Writers were chosen for inclusion by the Science Fiction Writers of America for their excellence and their contributions to the genre. Such authors as Paul Anderson, Robert Heinlein, H.G. Wells and Theodore Sturgeon were published

brave quest leads them face to face with the awesome power of a complex, lethal technology that has been erased from the face of the Earth—but lives on underground.

In *The Guns Of Avalon* by Roger Zelazny, we meet Corwin, a Prince of the Blood who returns to Amber to claim his stolen birthright. But to reach Amber, he must fight his way through the dread forces of the Circle of Evil—a feat which will require every ounce of his superhuman power.

BELMONT's claim of SF fame is *The Future Makers*, edited by Peter Haining, and containing the works of Ray Bradbury, Isaac Asimov, Arthur Clarke, Robert Heinlein and others. In the best-selling tradition of Star Trek comes ZEBRA BOOK's second Rack adventure, *War On Aleph*. Simon Rack, the most refreshing science-fiction hero since Mister Spock, is thrust into a galactic war as two powerful planets struggle for the possession of a smaller one.

Don Pendleton, the bestselling author of the Executioner series,



Mistress, *The Invisible Man*, *The Food Of Gods*, *First Men In The Moon*, *War Of The Worlds*, *Time Machine*, *In The Days Of The Comet* and *The Island Of Dr. Moreau* will be featured in the Wells' package, offering the science fiction and fantasy reader a maximum of reading enjoyment.

Cemetery World by Clifford Simak is also scheduled. One hundred centuries from now, Earth is the lovely, lonely graveyard of the galaxy. A celebrated astronaut returns to discover himself and his crew are not welcome. Also slated for July release is *The Infinite Cage* by Keith Laumer. The setting is Adam's world where even though man has incredible powers and fantastic adventures, it takes some doing for him to reach the height of his ability.

August sees the release of *Author's Choice 4*, edited by Harry Harrison. Arthur Clarke, Cliff Simak, Gordon Dickson and others present their favorite short stories, with personal forwards. Fantasies, speculations, prophecies in a collection

zons and bizarre dangers. It's must reading for all those who delight in the discoveries of the prehistorians.

The Mountains Of The Sun by Christian Leourier is one of BERKLEY's international series in which foreign SF epics are translated and

riddle that unlocked the mystery of death itself.

Analog editor Ben Bova's newest SF novel, *When The Sky Burned*, takes us to the moon where Alec Morgan's mother rules the last enclave of civilization after a solar flare had reduced the earth to ashes

by AVON in the first volume of this series. The next will be on the newstands in July, following the success of the first which now has 320,000 copies in print—and contains 11 more classic novellas by the likes of Clifford Simak, James Blish, Isaac Asimov and Frederik Pohl.

Clone, by Richard Cowper, is a wry twist on the Adam myth. Alvin, Bruce, Colin and Desmond were born in the 21st century, when apes and man are almost equal racial foes in a terribly overcrowded world. *Clone* is a light-hearted tale of the future, and Alvin who discovers that there are three other boys exactly like him.

AVON is also issuing a pair of medieval-based SF fantasies. *The Pastel City*, by M. John Harrison, is set in the distant future when a medieval system rises from the ruins of a technology that destroyed itself. Armored knights ride their horses across dunes of rust, battling for the honor of their Queen. But the knights find more to menace them than swords and lances. A

strikes lightning in the world of science fiction with *The Guns Of Terra 10*, under the PINNACLE label. Earth is threatened by an uprising of mutants from within and besieged by attacking aliens. The fate of the human race depends entirely on the guns of Terra 10 and upon Zach Whaleman, a man cut from the same heroic mold as the present-day Executioner.

Robert Lory contributes *The Witching Of Dracula* in which Dracula is threatened by the most terrifying female in history. She has many names: Lilith, Circe, Elizabeth Bathory. Now she was restored to wreak havoc and bloodshed on an unsuspecting twentieth century. Richard Blade continues in the tenth novel by Jeffrey Lord, *Ice Dragon*. Blade is Everyman and, at the same time, a mighty and intrepid warrior. His adventures are carried out in the tradition of Conan, Tarzan and Doc Savage, as he journey's into hitherto uncharted realms of worlds beyond our knowledge.

The art of Roy G. Krenkel is showcased in *Cities and Scenes From The Ancient World*, a large \$16.00 volume from Owlswick Press, Box 8243, Philadelphia, Pa. 19101. In the often sketchy, but ornate Krenkel style, one is taken on voyages to new worlds, into the clashes of men of iron as well as the caresses of a fair maiden or two. The book is set in a cavalcade of pomp and pageantry. Krenkel creates an era drawn with an abundance of detail and makes this volume a historical novel. His panoramic long shots of cities, of sweeping landscapes, of sea-coasts lined with battle-ready fleets are equally matched by careful attention to authentic detail. A beautiful coffee-table volume in the classic, fine-art, Old Master style that is rarely seen these days. ●



**NOW
ON
SALE!**

HISTORY OF COMICS 1 AND 2

The SMASH BEST-SELLER OF 1972 IS HERE! The comics' most controversial artist has written the second volume of his fabulous HISTORY OF COMICS series. After two years of preparation, STERANKO has produced another compelling 100,000 word epic packed with the facts, figures, failures, and favorites of the Golden Age of Comics. Between its covers, the definitive analysis of Captain Marvel, The Marvel Family, Blackhawk, Airboy, The Heap, The Flying Heroes, Plastic Man, the Fawcett and Quality characters, The Spirit and hundreds more. Volume 2 is 10 1/2" x 14" - 132 pages, 457 illustrations, full-color wraparound cover featuring 50 super heroes. Mailed in a specially-illustrated manila envelope. \$6.00 plus .40 postage and handling.

STILL AVAILABLE - VOLUME 1 - the first book of the series, featuring The Great Newspaper Strips, The Fantastic Pulp, Superman, Batman, Captain America, Sub-Mariner, Human Torch, National and Timely heroes, Kid Gangs of the 40's, and much more. 84 pages, 281 illustrations, full-color wraparound cover featuring 50 super heroes. \$4.00 plus .25 postage and handling.

A limited supply of **BLACK LIGHT POSTERS** of the cover of Volume 2 (in a giant 14" x 21" size without type) are available on heavy paper for \$1.50 plus .50 postage and handling. Full-color Volume 1 poster is also available at the same price.

**ACCLAIMED AS THE
DEFINITIVE SERIES ON THE
LIFE AND TIMES
OF THE COMIC BOOK!**

**COLLECT 'EM!
COLOR 'EM!
COPY 'EM!**

A CYCLOPEDIA
COMPENDIUM OF
COURAGEOUS COMIC
CAVALIERS AND CURIOUS
COLOSSAL CLASSICS!

Here at last, the books you've
demanded we publish - Three
SUPERGRAPHICS volumes
that tell all you need to know
about the fabulous super
heroes of the Golden Age!

steranko ENCYCLOPEDIA of SUPER HEROES

Now, a fun-tastic three-volume set of books that will be super additions to your comic collection! You've read about them in the HISTORY OF COMICS, now see them in giant super size pin-ups drawn by STERANKO especially for this triple comic hero package. Each exciting volume showcases fifty fabulous heroes and heroines in original action poses designed to reveal the most about their costumes and powers. They're all here: The Black Terror, Iron Jaw, Sky Wolf, Captain Midnight, The Face, Blue Beetle, The Fin, The Black Cat and scores more. Every character is accompanied by a detailed description of his comic career. Never before has such a trilogy been offered - each book features 50 dynamic heroes on 50 big 10 1/2" x 14" pages. Get yours today!

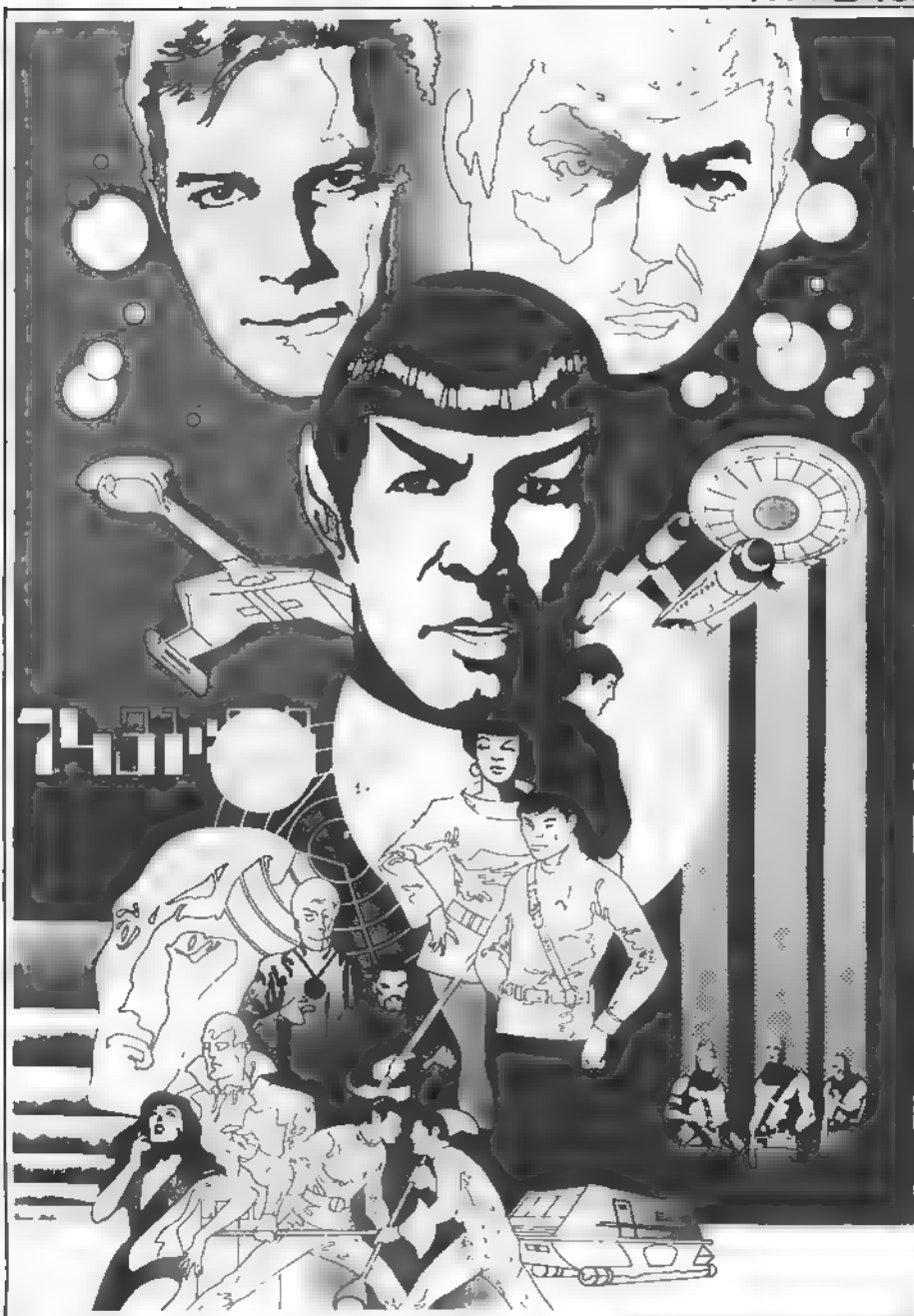
Take advantage of our special offer. Separately each volume costs \$3.00 plus .25 postage. Buy all three for \$7.50 you SAVE \$1.50 and WE PAY THE POSTAGE!

**EACH VOLUME \$3
PLUS .25 POSTAGE
SPECIAL OFFER!
ALL THREE BOOKS**

7⁵⁰

STILL IN PRODUCTION



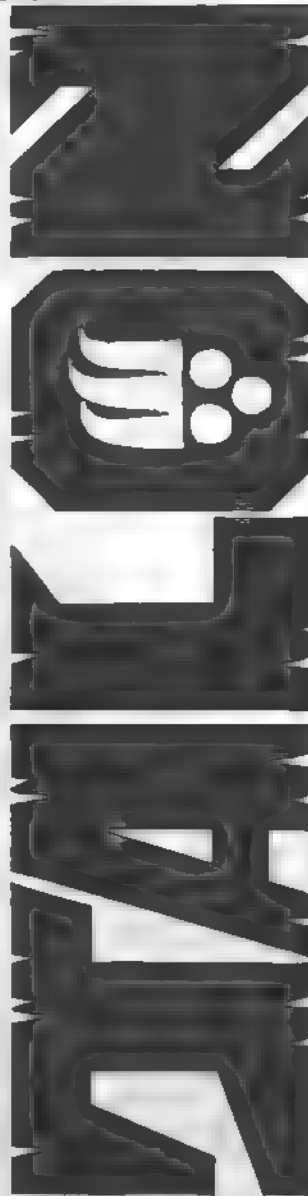


STARSHIP CREW POSTER

125
PLUS 25
POSTAGE
AND
HANDLING
ONLY

Ready for a mind-blowing trek to the reaches of the far future, to incredible universes where star kings rule, space soldiers duel to their deaths and grotesque monsters populate strange unknown worlds? Then, send your mind rocketing into a time warp of fantastic adventure and spectacular thrills alongside the **STARSHIP CREW**! At last, a poster guaranteed to engulf you its galaxy of glorious mind-expanding color, to take YOU, baldy, where no man has gone before — into space, the final frontier! Designed by Steranko, **STARSHIP CREW** is a fabulous time capsule that captures the ultimate in visual power and dynamic full color that will give your eyeballs an Andromeda strain—and promises light years of viewing pleasure. **STARSHIP CREW** thrusts you into a myriad of exciting images that will evoke the thrill of a thousand and one timeless voyages between Alpha Centuri and the infinite—an epic panorama of men, monsters, and machines who spanned the universe in their conquest of space! Send for yours today!!

A
LIMITED
EDITION
POSTER
IN FULL
KINETIC
COLOR
A SUPER
SIZED
23x32
GRAPHIC
BLOCK-
BUSTER
YOU'LL
BE
PROUD
TO
EXHIBIT
ON
YOUR
WALL
OR IN
YOUR
COLLECTION!



Now, **TALON**, the sword and sorcery character created by Steranko, is available as a giant 23" by 32" full-color poster. Legions of comic fans have written since they first heard of him, inquiring about Steranko's dynamic barbarian hero, **TALON** — and in answer to those requests, we are releasing this exciting, new poster as a limited edition item. With all the impact of a crushing blow from a blood-drenched battle ax, the giant figure of **TALON**, garbed in full barbaric raiment, strides forcefully off the center of the poster, out of a fantastic world of demons, magicians and naked slave girls, right into your room. Destined to be one of our hottest-selling items, the **TALON** poster is certain to become a rare, sought-after collector's item in the near future. Buy two and lock one away for your old age. Don't miss the most sensational sword and sorcery character since **Conan**. Don't miss the most exciting poster buy of the year. There will never be another quite like the giant **TALON** poster. Send for yours today!! **TALON** is a poster you won't want to miss!

AVAILABLE
NOW ON
A GIANT
FULL
COLOR
POSTER!!
A SUPER
SAVAGE
SPECTACLE
OF
BLAZING
SWORD
AND
SORCERY
WHILE
THEY
LAST!
125
PLUS 25
POSTAGE
AND
HANDLING
ONLY



If sword and sorcery, heroic fantasy and barbaric adventure are your idea of a good time, then you'll want to get the **SPECIAL DOUBLE ISSUE** of **COMIXSCENE** spotlighting those themes. The most exciting issue yet, this two-part package is packed from cover to cover with the most sensational graphics and illustrations this side of Hyboria. In full and double-page spreads (some in color), you'll see some of the finest artwork ever produced by Kubert, Wood, Maroto, Kirby,

Smith, Victor de la Fuentes, Jesse Santos and Steranko. All this plus a host of authoritative articles and features, profusely illustrated with rare art and reproductions not available anywhere else. Never before has such a super portfolio of sword and sorcery material been assembled — and perhaps never will be again. If you don't already have it, get your copy of this sell-out issue today — or have the curse of Crom on your head!!



NO 10

75 CENTS

MEDIASCENE

FILMS TV PAPERBACKS UNDERGROUNDS PULPS COMICS

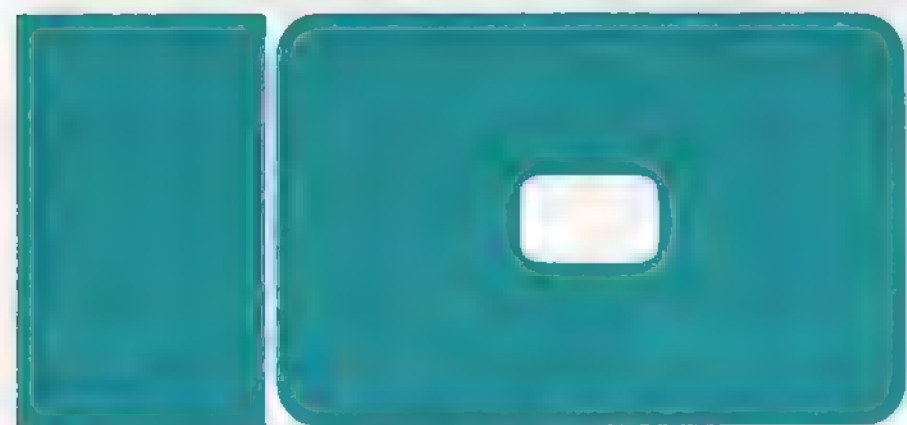


FANTASTIC
FILMS
OF THE
FUTURE!

BOX 445/WYOMISSING, PA /19610

MEDIASCENE

A SUPERGRAPHICS PUBLICATION



SCIENCE FICTION!

TV
FILMS
PULPS
COMICS
PAPERBACKS
UNDERGROUNDS

ADDRESS CORRECTION REQUESTED

BULK RATE
U S. POSTAGE
PAID
PERMIT NO 681
READING, PA

SUBSCRIBERS-PLEASE NOTE:
THIS DOUBLE ISSUE COUNTS AS TWO!

MEDIASCENE

NO.10

SPECTACULAR SCIENCE FICTION DOUBLE ISSUE

\$1.50



This issue, **MEDIASCENE** presents the most exhaustive coverage of comics news available anywhere. Every important company is represented, giving you more news for your money than any other publication. Each development has been carefully detailed and researched with first hand interviews with editors, writers and artists. Nothing has been omitted. A simple word count (not to mention our excessive cover reproductions) will prove our coverage far superior in quantity and quality when compared to any publication of this kind. Read—and see what we mean!

Martin Goodman, who built the *Timely/Atlas/Marvel* comics empire now owned by Cadence Industries, has formed a new publishing com-

new comics company due

pany, Seaboard Publications. Assisted by his son, Chip Goodman, Martin is considering a new line-up of books that will without a doubt put a considerable amount of heat on the competition. Current plans call for the production of eight new magazines by late August. Watch for a complete rundown of Seaboard's titles, characters and staff in the next issue of **MEDIASCENE**.

Marvel Comics big over-under-



ground Comix International has been forced to undergo a title change. It seems as though a small-time black and white magazine publisher quickly slapped together a magazine using the Comix International letterhead as a logo, and secured the title for his own use. Whatever Marvel decides to rename their book, however, it will contain among others, an eight-page tale by Alex Toth and artwork by Skip Williamson, Jeff Pound and Trina.

By late August, Roy Thomas plans to produce a magazine version of the now defunct comic, *Worlds Unknown*. Priced at a dollar, the book will have a Kelly Freas cover, and the first half of a Ross Andru/Ernie Chua adaption of John Wyndham's *Day Of The Triffids*. There will also be a Roy Bradbury interview, Neal Adams' Vietnam indictment from *Phase* magazine, Mike Kaluta and Bruce Jones' fan artwork, and Al Williamson's "Savage World" from *Witsend* 1.

Other new Marvel titles will include another of their super-colossal-giant-sized \$1.50 comics, this time based on the adventures of the *Fantastic Four*. Within its one-hundred 10 1/2 X 14 pages, the *FF Giant* will reprint the Dr. Doom/Sub-Mariner team-up from issue 6; "The Impossible Man" from the planet Poppup, and "A Day In The Life Of The FF" from issue 11, and the great Galactus trilogy of tales in issues 48, 49 and 50. This epic adventure will be slightly edited to

accommodate the Galactus material only, deleting the Inhumans sub-plot in the tale.

Around November, Marvel will introduce three new 50¢ books on a quarterly schedule. One of the books will deal with super-villains, another will be a mystery anthology, and the third will be a *Kid Colt* team-up book showcasing 20-30 pages of new Dick Ayers art.

Mike Kaluta will be working for Marvel this summer, painting the cover of *The Savage Sword Of Conan* 3. Inside the book, Tony DeZuniga will be given a crack at Conan as he does a 12-page adaption of Bjorn Nyberg's "People Of The Summit." The third installment of *Blackmark* will be presented with either Kull, Red Sonja, Solomon



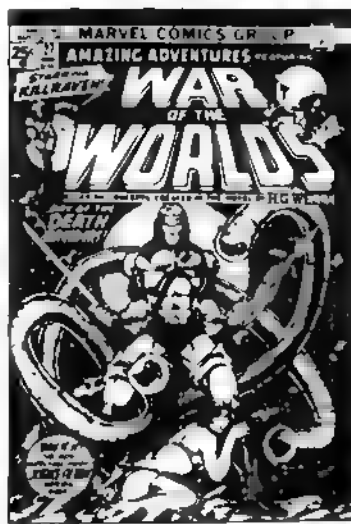
Kane, or Barry Smith's *Bran Mak Morn* filling out the book.

Savage Sword Of Conan 4 will feature another Buscema/Alcala Conan story, "Shadows In The Moonlight," with a cover by Boris Vallejo. Issue 5 will feature "A Witch Shall Be Born," possibly by Gil Kane. John Buscema was to have painted the cover for *Savage Sword* 5, but at the halfway point decided to turn it over to another artist to finish.

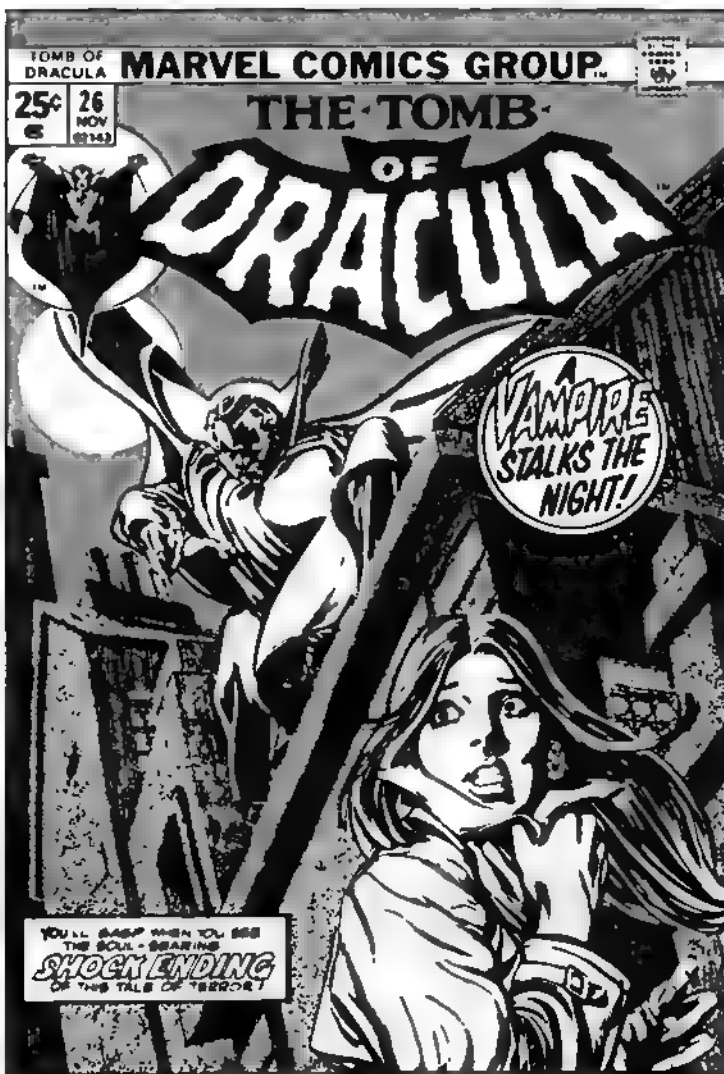
In *Savage Tales*, a comedy of errors has been taking place for the last few weeks. It seems that a 30-page Ka-Zar tale titled "Damnation Plague" by John Buscema and Tony DeZuniga was to fill issue 6. Unfortunately, halfway through,

plague plagues production

Tony came down with a kidney infection, so the last 15 pages were rescheduled for number 7. When the *Brak* story scheduled didn't come through, an inventory *Brak* tale was rushed into use. Finally, comic writer Dave Kaler accepted the assignment to write a "Ka-Zar Of The Pulp" article—months ago. Roy is currently wondering where Dave and his article are. Hopefully *Savage Tales* 8 will be more normal,



Copyright © 1974 Marvel Comics



Copyright © 1974 Marvel Comics



Copyright © 1974 Marvel Comics



Copyright © 1974 Marvel Comics

consisting of a 30-page Buscema/DeZuniga tale "The Billion-Year War," and a 10-15 page *Brak* story.

Dracula Lives 8 is another of the books in which Tony DeZuniga will work, on a Doug Moench story, "The Lady Who Collected Dracula." Another Moench tale in the same book, drawn by Paul Gulacy and Mike Esposito, concerns an old man's 20-year search of vengeance for Dracula. Articles in the book will focus on Christopher Lee and the stars of *Dracula* films.

Vampire Tales 7 will contain Don McGregor's last *Morbius* script, illustrated by Tom Sutton, and Doug Moench/Billy Graham's semi-humorous vampire tale, "Sip The Sweet Poison."

Vampire Tales 7 and 8, as well as

that has helped them to get the books out has been the acquisition of more and more comic artists. The latest addition to the Marvel bullpen (now that National's *Shadow* has folded) is Frank Robbins.

Frank will be drawing a number of *Dracula Lives* tales for Marv Wolfman, and will be taking over the *Morbius* color series. Fast and capable, Robbins is infatuated with the artistic freedom available at Marvel and hopes to do a lot of pencilling for the company, including a particular *Dracula* tale set in 1687 Japan for which he has a special interest.

Crazy is coming up with an All-Rejects issue this summer, complete with a rejected Nick Cardy cover. There's also a rejected "Kung Phooey" yarn by Marv Wolfman and Marie Severin that was originally done for *Spidey*, a Stu Schwartzberg/Mike Ploog "Tattletale Heart," and "The White House Tapes," as rejected from Steve Gerber. In the center of the book is a non-rejected section containing Bob Foster's "Moose," and his new companion creation, "Toads."

By the time you read this it will probably be officially confirmed that Len Wein has been nominated by Roy Thomas to become his one and only Associate Editor. Len's new duties will entail coordinating all of the color comics and holding regular story conferences with Marvel's artists and writers.

While waiting for confirmation, however, Len has managed to



Copyright © 1974 Marvel Comics

wrangle the *Fantastic Four* away from Gerry Conway and add it to his collection of writing assignments. As soon as he takes over, Len is going to have Reed Richards involved in a patent infringement case that gets the super group evicted of the Baxter Building. Then with the doorway to the Negative Zone unguarded, Annihilus attacks the earth.

wein writes, ff fights

In the far-flung future, Len reveals that he plans to do some Kirby-cosmic tales with the *Mad Thinker*, *Psycho Man* and an intergalactic witchhunt for *Agatha Harkness*.

In the *Giant FF* book, Wein has finally received permission to use the *Silver Surfer* in a 36-page epic, guest-starring *Galactus*. Stan has been keeping the Surfer's involvement in Marvel books low lately, in the hopes of reinstating him in his own title if Kirby returns. He has similarly resisted reprinting the Lee/Buscema stories, hoping that he may be able to specially package them as "classics" of the Marvel Age.

Meanwhile, Len will continue to write the *Hulk's* adventures, and in

Dracula Lives 9, will be instituting some new policies in the black and white magazines, policies dealing primarily with Marv Wolfman's books. First, no more articles, due to their almost universal unpopularity. There will, however, continue to be short stories by the Marvel staff (groant), but most of the article pages will be turned into comic pages. Next, 30, 40 and even 50-page, book-length tales will be offered, beginning in *Vampire Tales* 8 with a short *Night Stalker*-like tale drawn by the team of Alfredo Alcala and Sonny Trinidad, coordinated by Tony DeZuniga.

There are all sorts of changes and shufflings about going on at Marvel as they perpetually strive to meet their deadlines. One thing

issue 183, ol' Greenskin meets Zzax on top of the John Hancock Building in Chicago. In 184 and 185, the Hulk will have a run-in with "Thunderbolt" Ross and the "Hulk-busters" before 186's bout with the Devastator. The climax to it all comes in Hulk 187 as our intrepid hero travels to Russia to battle the Gremlin, aided by SHIELD's Clay Quartermain.

dracula's victims rise

Remember a few issues back when MEDIASCENE announced a Victims of Dracula series? Well, the idea finally evolved into the giant-sized Dracula, and beginning with issue 4, two 10-page "Victims" stories by Marv Wolfman will appear, in addition to the regular Dracula stories by Dave Craft.

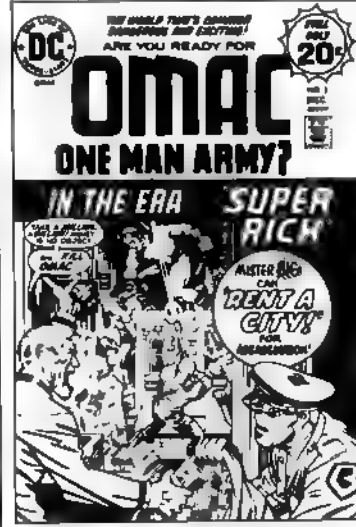
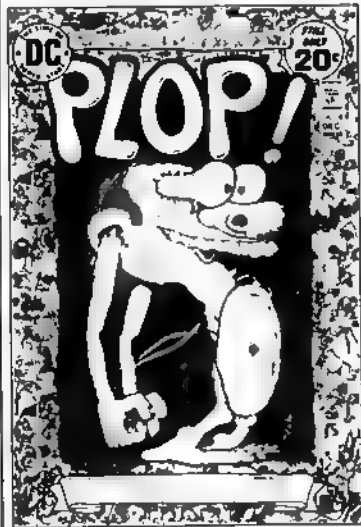
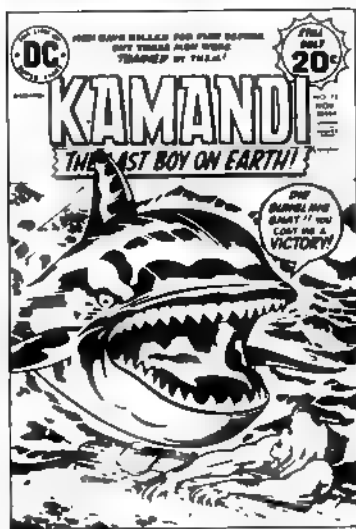
In Dracula's regular book, however, the Chimera sequence will end in issue 28, but not until the beast sets fire to London. Issue 29 will be a short pause in Dracula's death, allowing everyone to catch their breath, and allow Marv to tie up his numerous sub-plots. As usual, Gene Colan and Tom Palmer provide the atmosphere.

Incidentally, lest we forget elsewhere, Colan will be returning to

skern.

Don McGregor will be teaming up with Craig Russell and Jack Abel to produce "The Deathbreeders" in *Amazing Adventures* 27. This tale takes place in Milwaukee and pits Killraven and company against blood-sucking sea lampreys, climaxing in the Schlitz Beer Brewery. Hic! Then, in the jungles of Wakanda, McGregor takes the Black Panther to the land of chilling mist and shows him Resurrection Altar, where the series' super-villains get super. Titled "Bloodstains On Virgin Snow," this issue (*Jungle Action* 12) features Billy Graham handling the art which features a massive four-page wolf-fight.

Doug Moench has been writing up a storm lately, and between un-



his original misty and eerie series, *Dr. Strange*, to give the book a much needed hype. Colan's first and present day collaborator in spookiness, Tom Palmer, will probably not ink the *Dr. Strange* books though. Palmer is a full-time commercial artist at an ad agency, and will only commit himself to one comic book per month.

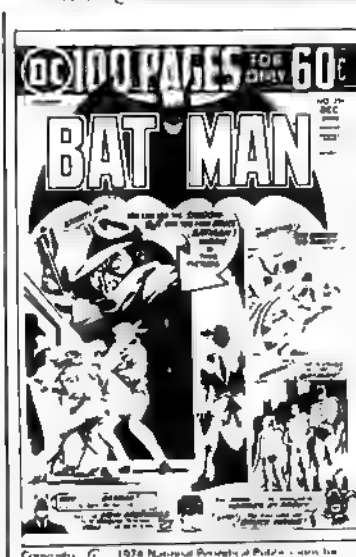
Ernie Chua will be appearing less often as an inker of the color adventures of *Conan*, as he does more pencilling work in other books. To alleviate the problem (after issue 43's "Tower Of Blood" story featuring Red Sonja), Neal Adams and the Crusty Bunkers have inked over Buscema's pencils in issue 44. In issue 45, "Dweller Of

conan meets kothar

The Dark Valley," John Buscema is considering both pencilling and inking the series, since he really enjoys working on it and does not want it to suffer from inferior inkers. Roy, for the most part, echoes Buscema's sentiments, and is making *Conan* a showcase for every sword and sorcery hero available, as in issue 46, he adapts Gardner Fox's *Kothar and the Conjuror's Curse* into the Hyborian

masking *Iron Fist* in issue 19, and having *Werewolf By Night* 23's battle take place in front of Grauman's Chinese Theater in Hollywood, he has come up with a truly weird idea. *Frankenstein* 13 will introduce Ralph, a kid whose mother creates a lone creature that parallels Franky, only his creature is made of warthogs, alligators, gerbils and other animals.

In what Mike Friedrich describes as "a fun issue for a change," *Iron Man* goes to the San Diego Comicon in issue 72 and meets the pros. Then, in *Strange Tales* 177, Mike and Tony DeZuniga enroll the Golem in Florida's Everglades University. And finally, in the true Marvel spirit, even though Jim Starlin killed, murdered and destroyed



Captain Marvel in issue 34, Freidrich brings him back in issue 35 to battle Annihilus and the Living Laser.

The award for strangest story of the year is going to be somewhat of a tie this time around. It's between the upcoming *Spiderman-Doc Savage Giant Team-Up* and Don McGregor's science fiction adaptation of *Shane*. (Come back, Shane! We love you, Shane!)

National Periodicals has decided to enter the fandom buying market at the JulyCon this year by presenting their very own fanzine, *The Amazing World Of DC Comics*. In the tradition of *FOOM Magazine*, National has packed the 48-page bi-monthly full of comics news, articles on the *Wonder Woman* movie, the *Superman* TV series, short features, puzzles, cartoons, and the story "Murder, Inc." by Kirby and Royer, intended originally for *In The Days Of The Mob* 2. Sol Harrison will be supervising this project (\$1.50) with assistance from Junior Woodchucks Carl Gafford, Bob Rozakis and Paul Levitz.

Joe Orlando is working on another super-secret project for National (his last was *Plop!*), and has been forced to relinquish editorial control of *Weird Mystery Tales*. Taking over the title will be Tex Bloisdel, who was once an editor for the golden age Hillman Comics, and who drew *Little Orphan Annie* for years. Tex has most recently been inking *Wonder Woman* and *Superman* tales for Julie Schwartz.

Along the way, he must slug it out with "Mister Big," utilizing the powers he has received from "Brother Eye."

Joe Kubert and Nestor Redondo will be finishing the origin of *Rima the Jungle Girl* in issue 4, in a tale titled "The Flaming Forest." The story will be ceremoniously climaxed with a dramatic human sacrifice from which Rima and Able barely escape.

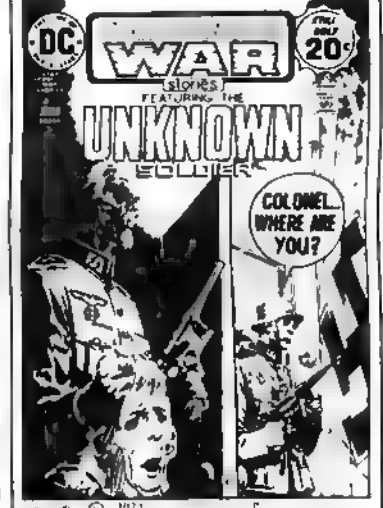
Meanwhile Kubert is rushing frantically to finish the latest "Tarzan And The Lion Men" chapter so that he can begin working on a number of secret projects that he hopes to produce for National.

Frank Robbins' latest *Shadow* tale pits the cloaked crime-fighter

shadow series shelved

against a "Hunchback Of Notre Dame" type of villain, while trapped in the midst of a gang war in "The Night Of The Beast." Fans of Robbins' *Shadow* are in for a disappointment however, as future work on the title has been suspended, leaving Denny O'Neil as an editor without books.

The 100-pager, *House Of Mystery* 227 is among the first to implement the policy that National hopes



to extend to all its 60-cent titles. A 20-page werewolf story is featured, followed by two Redondo tales (one Nestor and one Quito) and some miscellaneous fillers, making 46 new pages of artwork in a single issue. For the time being, however, this expanded format will probably appear only in Orlando's titles, thanks to the reduced rates charged by his Philippine contingent of artists.

House Of Secrets 124 is going to be a special monsters and creatures issue, featuring the *Son Of Frankenstein*, a vampire tale, and various other horrible stories by Ernie Chua, Joaquin Albistur and Ruben Yandoc.

Detective Comics 443 will feature Archie Goodwin's last contribution to the Batman saga as the caped crusader teams with the Manhunter in a novel-length tale. Goodwin and Simonson will be wrapping up the *Manhunter* series in this issue with "Gottterdammerung," clearing the way for Julie Schwartz's editorial takeover.

The *Shadow* will guest-star with *Batman* once again in *Batman* 259, as the cloaked crimefighter's influence on the caped crusader's career is explained. Drawn by Irv Novick and Dick Giordano, this makes the second modern day appearance of the *Shadow* since the character's acquisition by DC last year.

National's *Captain Marvel* title, *Shazam!*, is coming down with super-proliferation as DC characters

Sometime this summer or fall, DC plans to add new material to their dollar-sized specials. Meanwhile, the Limited Collector's Edition of *Superman* will be reprinting many of the features that originally appeared in the Metropolis edition of *Amazing World Of Superman* last year.

Look out for two-fisted action in *Kamandi* 22, as the young survivor of Command E becomes involved in "The Way Of The Dolphin," with the insidious Red Baron stalking his every step. Then, in issue 23, the climactic battle with the Red Baron takes place, and tragedy strikes.

Omac 2 will be hitting the stands in late August, with this Kirby creation on a deadly quest to force "Number 1" into a showdown.

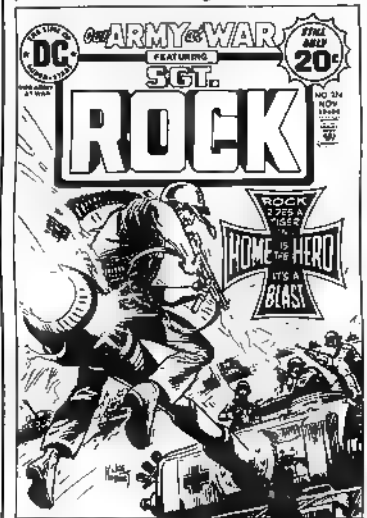
begin to overlap into the fantasy world of the mighty Marvels. The latest intrusion will be Lex Luthor in the special scientists and inventors issue of **Shazam!** 15. Other tales include Captain Marvel Jr. vs. Mr. Mind, and "Mr. Tawny's Bouncing Shoes."

Jonah Hex will soon feature Doug Wildey as its permanent artist, after another issue by Noly Panaligan. Wildey, who recently created the newspaper strip **Ambler**, and the TV series **Johnny Quest**, will be giving Hex's tales a decidedly more supernatural twist than the recent DeZuniga stories.

Star-Spangled War Stories 183 will introduce the new Unknown Soldier by David Michelinie and Gerry Talaoc.

shazam! joins superfriends

DC's Saturday morning cartoon series, **The Superfriends**, will be joined by **Shazam!** starring Michael Gray as Billy Batson this fall as the adventures of Captain Marvel make it to TV in a combined live/animated form. There are also plans underway for a 90-minute TV movie that will return **Batman** to the public, as well as TV/comic coordinated efforts to bring **Wonder Woman** and the **Blackhawks** into prominence once again.



The **Exorcist** will get the **Mad** movie satire treatment by Mort Drucker in issue 170, on sale in August. Then, the **Mad Super Special Number Fourteen** will hit the stands featuring 112 pages of madcap mirth and mayhem, 16 of which are new, never-before-published. Don Martin will be in the spotlight in this super-special, with a total of 16 vital message posters and art depreciation paintings.

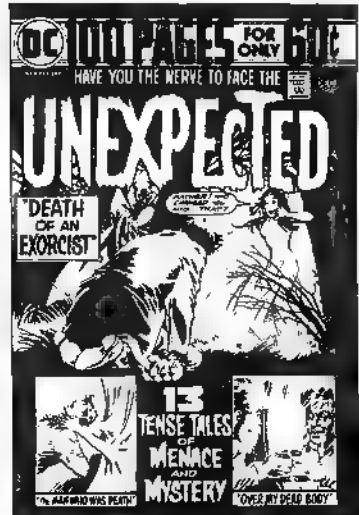
Warner Paperback Library is releasing a number of new titles this summer, based on the peculiar insanity perpetuated by **Mad Magazine**. Currently on the stands is the oversized paperback, **Sergio Argones's Mad Marginals**, a collection of his nutty little drawings that are packed into the margins of every issue of **Mad**. The drawings themselves encompass every known type of subject matter, and the locations featured reflect the influence of Sergio's many travels around the world. This book is a selection of Sergio's best, redrawn in a larger, non-eyestraining size, and available on your neighborhood newsstand. If this 5-1/4 by 8 inch format is a success, Jerry DeFuccio and Al Jaffee are prepared to present a sequel, **Clod's Letters To Mad**.

In the more conventional paperback size, **Mad** offers Frank Jacob's **Talking Stamps**, featuring the unconventional juxtaposition of famous stamps and word balloons.

Definitely not for philatelists! Then there's book 37 of the continuing adventures of Bill Gaines' **Mad**. In this thrilling paperback, **The Invisible Mad** zeros in on the unseen forces responsible for disappearing morality in a transparent society... showing that life is not all that meets the eye—that it actually is a big nothing!

The underground comics market is apparently not as dead as everyone has been led to believe, as Denis Kitchen's Kitchen Sink Enterprises continues to turn out books. The latest releases include **Snarf** 5, featuring a cover by Harvey Kurtzman, and **Barefootz** and **Johnny Sailears Stories**.

Kitchen Sink's second book is



what might be regarded as a retarded regression to the pulps titled **Weird Trips Magazine**. Full of unusual material on sex, violence and UFO's, **Weird Trips** is unlike any magazine you've ever read. Unfortunately, both **Weird Trips** and **Snarf** have succumbed to acute inflation with a price jump to 65¢.

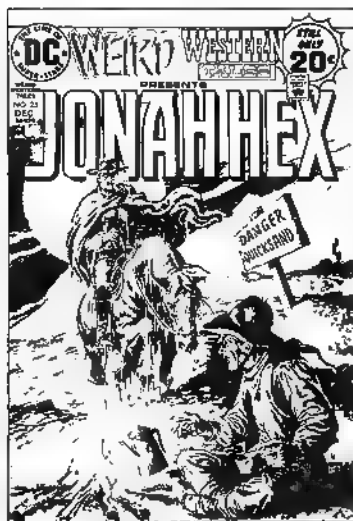
Over at Charlton, E-Man is going to run into a strange little fellow named Wunder, who wants to turn the United States into a giant amusement park, in **E-Man** 6. Titled "Wunderworld," E-Man and Nova begin a manhunt for the fiend, constantly harassed by automations bent on killing them.

Archie Comics is currently making plans to expand their Red Circle

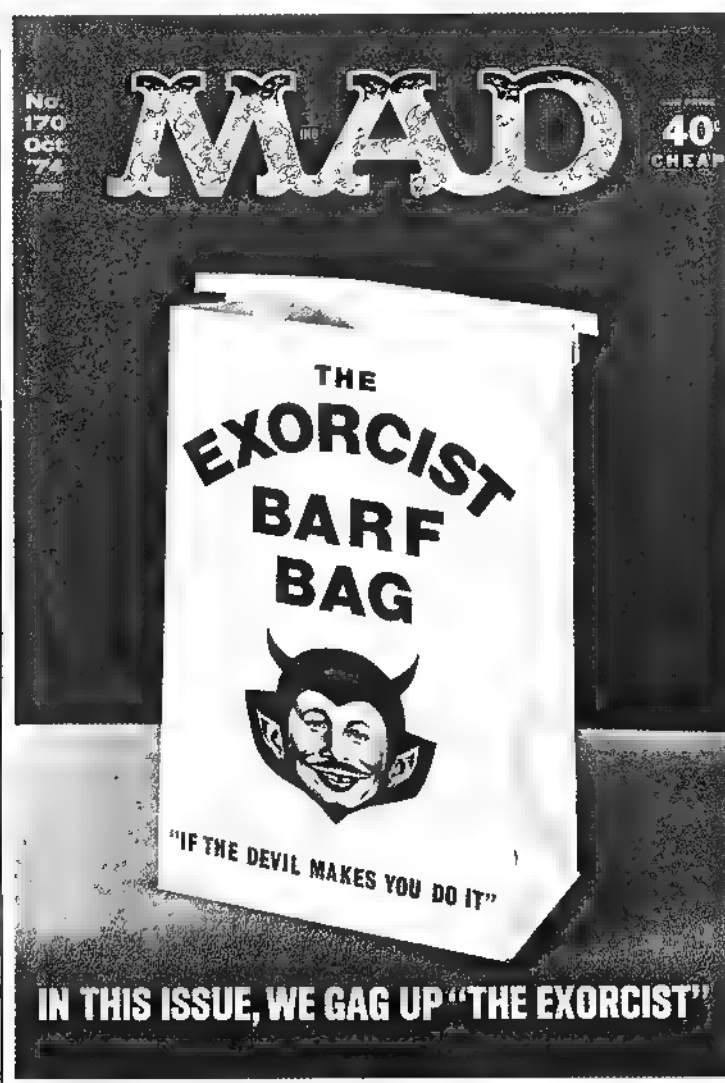
archie expands adventure line

line of comics to 6 books in the near future, adding a mystery-detective title, a sword and sorcery series with a continuing character, and revivals of the golden age heroes **Hangman** and **The Black Hood**.

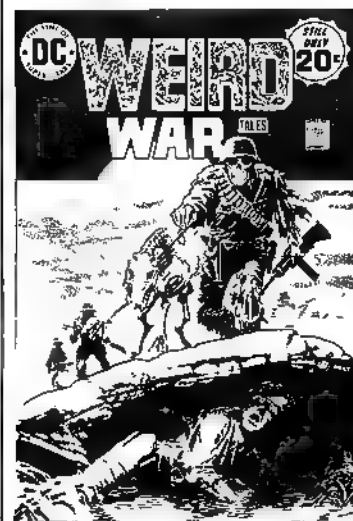
The first 8-page **Black Hood** tale, by Gray Morrow, is a combination of **Serpico**, **Lee Falk's Phantom** and **Don Pendleton's Executioner**. Publication of the story, and its com-



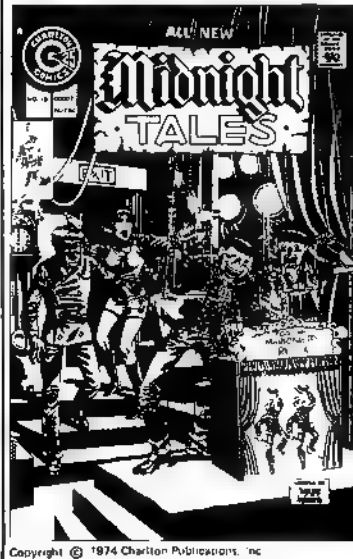
Copyright © 1974 National Periodical Publications, Inc.



Copyright © 1974 E. C. Publications, Inc.



Copyright © 1974 National Periodical Publications, Inc.



Copyright © 1974 Charlton Publications, Inc.

panion books, is indefinite right now, due to the scarcity of available comic artists and writers.

The reaction of fandom to the Red Circle line has been "very positive, typical of fanish constructive criticism, much of which we have utilized," according to Tom DeFalco of Archie's editorial department. "As for **Super-Cops**," he told **MEDIASCENE**, "no decision has been made regarding a second issue. But we are still talking to Greenberg and Hantz."

In the upcoming months, **Mad House** 95, continuing its numbering from God knows where, will feature: "The Terrible Trident," by Don Glut and Vincente Alcazar; "The Happy Dead," by Marv Channing and Doug Wildey; "Night Of

making the American Library Association's list of Reference Books of the Year with his **Dinosaur Dictionary**.

Not one to let success get the better of him however, Glut has been working hard to sell his other monster books overseas, and getting Castle Books to publish his **True Vampires Of History** and **True Werewolves Of History** in the States.

Don has also been pushing Gold Key editors to at least attempt to upgrade the stagnancy of their 30-year old policies, and appears to have finally succeeded. He has, after 2 years, sold an idea very much like Erich Van Daniken's **Chariots Of The Gods**, but is now stuck with the problem of finding an artist for it. Gold Key would

glut's gold-key goodies

like to give some of its humor artists the work, but Don claims he would be "mortally stricken" if his brainchild came out all "ducked up."

Meanwhile, Glut is working steadily on his regular titles, boosting **Spektor** from 6 to 7 times a year on the production schedule, and finally achieving a small measure of control over the cover designs.



And if he can just bully his way through, Don will try to set up **Baron Tibor**, **Simbar** and **Torgus** in books of their own.

In any case, **Spektor** will be cursed by the Dark Gods in issue 11, a curse that turns him into a beast at every full moon in a story titled, "I... Werewolf." At the end of the book, **Spektor** is trapped in his bestial form, searching for the curative "Lobrostone." In issue 12, **Spektor** leaves Lakota to search for the Lobrostone, but all he finds is the Chinese sorcerer/scientist, **Doctor Tong**. After a brief tryst with Tong's daughter, **Spektor** 13 draws **Simbar the Lion-Man** into the tale, tracking down the good doctor before the supernatural bounty-hunter, **Valdemar Van Helsing** can kill him with a silver bullet.

In his barbarian series, **Dagar**, Glut will have his heroes, **Graylin** and **Durak**, pitted against **Apemen** and carnivorous trees in "Forest Of Fear" in issue 12. And issue 13 will add **Torgus**, the **Black Barbarian**, to the cast.

As if all this activity weren't enough, Glut will be scripting **Shazam!** tales for filmation, and is collaborating with **Bob Clampett** on a revival of **Baany and Cecil**, plus a secret project.

Also, be sure to catch Don's **Bugged!** in September, and **The Great Television Heroes** by Glut and **Jim Harmon**, from Doubleday in March 1975 (Whew!).

You're a young college man in the year 1936, a gifted scholar and a superb athlete. You're flying home for a final family reunion—final, because life on earth is about to be destroyed by the influence of a huge asteroid closing in on your planet, causing nature to run completely amok.

There's a girl on the airplane with you. She has hair like white cornstarch, lips full and sensuous, and a svelte, supple body that fairly sings with soft femininity. You look at her and she looks back.

Suddenly the airplane lurches in a storm brought on by the approaching asteroid. Over the intercom comes a command to bail out of the plane and you slip into your parachute. You look to the girl and see she is having trouble with her rigging. Without hesitating, you scoop her into your arms and leap.

the end of the world

Upon landing you notice two things. One, a strange-looking aircraft, streamlined like a ship mentioned in those dime pulp stories. The second, an elderly man stepping from some bushes holding a gun on you. The aircraft belongs to the man, he says, and he accuses you of falling out of the sky to sabotage his plans to fly the silver-sleeked ship to the asteroid, halt its path of movement, and save Earth.

You convince him otherwise, telling him of your own in-flight dilemma. After all, you had little to say about where you landed once you left the airplane. The gun is lowered. "What does it matter, anyway," the old codger mutters. His pilot chickened out at the last possible minute and now he'll never be able to reach the asteroid without the aid of another fearless soul.

You understand and volunteer to help him fly the spaceship on one condition: that the girl, willing that she is, go along for the ride too. After all, Earth isn't the safest place for her at the moment.

It's settled. You'll all go. The man introduces himself as Dr. Zharkov, a scientist. The girl is Dale Arden. And you . . . you're Flash Gordon.

The rest is history. No, more than history. It's excitement, drama, incredible space opera and high adventure. The asteroid, of course, is really a raging planet purposely altered to enter Earth's gravitational field to create earthquakes, storms and floods—all caused by the coldest and most cunning villain in the universe, Ming The Merciless.

The man behind Flash Gordon was Alex Raymond. Beginning as a newspaper strip cartoonist in 1934, Raymond established himself as the first in the modern school of comic artists. His early style was typified by bold, sweeping brush strokes and swirling organic masses. Flash Gordon was an amalgam of rich, vital textures that caught the reader in the purity of movement.

In 1936, Raymond's style changed to one of precision and judicious control, a style that would emerge as a "classic" among classics. He developed the technique of "feathering" (a series of fine lines to soften an edge or create a contour) to the highest degree.

Raymond glorified the beauty and grace of human things in his subject matter. Flash rocketed through a universe populated with flawlessly formed men and women with

stars in their eyes and ideals in their hearts. Raymond's was a dream world. No woman could ever have the immaculate perfection Dale Arden projected. No man was ever as handsome or heroic as Flash.

Landscapes were filled with flowing flora and fauna, giant mushrooms and massive leaves. Cities were streamlined structures of domes and spires. The costumes of Raymond's characters were generally semi-militaristic and always with leather boots and belts.

Flash Gordon was an earthman in a world where a warrior's inscrutable logic had him use knives and swords when ray guns were just as handy, or somehow prefer animal transportation to rockets. The reason, of course, was obvious. It was more fun that way.

Like other outstanding comic

bit parts, it was not long before he graduated to supporting roles. Then, in 1932, he won his first major role in *King Of The Lion Men*. The following year saw Buster starring in *Tarzan The Fearless*.

Buster had followed the comic strip adventures of Flash Gordon, and being a fan of the strip naturally jumped at the chance of trying for the lead role in the serial. His agent felt he could do it, and advised him to try. Not really expecting to get the role (there were other performers, many with more experience, testing for the part), Buster applied and was given a screen test. The testing stopped almost as soon as the studio personnel saw how smoothly he fit the costume. With his hair bleached blonde, Crabbe was a dead-ringer for Alex Raymond's "Flash." Somewhat to his surprise, Buster got

storylines that held audiences spell-bound week after week. By using standard sets and stock music, straying away from costly casts, and working at an incredible pace, it was possible for a film studio to produce twelve to fifteen chapter serials with a minimum expenditure. With each chapter lasting approximately 30 minutes, the serials were actually mass-produced super-spectaculars.

All three of the Flash Gordon serials had the blonde earthman fighting Emperor Ming (dubbed "Ming The Merciless" by his loving subjects). Flash, throughout the three films, rushed off to this or that planet, flying tin-can rocket ships and meeting Hawkmen, Beastmen, Claypeople, Forestpeople, Rockmen, Sharkmen, Lionmen and a few assorted ladies along the way.

It was all somehow worthwhile,

example of anti-Japanese feelings at the time.

Though Americans felt they could be blatantly hostile to the Orientals, the feelings at the time were to coddle the Germans. Neville Chamberlain in Great Britain was speaking about "Peace in our time," and no one wanted to ruin it. And so, the winged King Vultan started off as being a mortal enemy, but later became Flash's most loyal friend.

However, when the extremes in motivation are forgotten, Flash Gordon can be seen for what it is

flash on film

—a beautiful and vastly entertaining motion-picture based on one of the world's most popular of comic strips.

The end of the film series didn't halt the comic presentation, though, as a whole procession of spectacular new adventures were to follow. The three earthlings were aided and abetted by a score of monarchs, monsters and maidens, including Princess Aura, King Kala, Queen Fira, Prince Thun, King Vultan, Prince Barin, Captain Khan, Count Corro, Queen Azura and, again and again, Ming. Royalty was everywhere. Commoners were uncommon.

You say you want science fiction? Flash Gordon is the granddaddy of them all. Sleek-finned rockets, beautiful girls, ray guns, light bridges, creatures that defy description, tyrants bent upon conquering the universe, and a dashing hero who seems the living definition of the word "good!"

A legion of illustrators have since used Raymond's style and settings as inspiration for their own work, but certainly the most successful at capturing the magic of Flash's world of cities, skylines and spectacle is Al Williamson.

Continuing and often surpassing Raymond in his depiction of beautiful people in a barbaric world, Williamson was to depict Flash's adventures in *King Features' Flash Gordon Comics* 1, 4 and 5 in 1966-7. Picking up the storyline where Raymond had left it in the forties, Williamson returned Flash to Mongo for five breathtakingly illustrated tales that recaptured the excitement and melodrama of the original, and enhanced it with the verve and urgency of the sixties.

A contemporarily visual Gordon appeared from Williamson's pen, dynamically drawn and meticulously detailed. Floating cities, gleaming rockets and spectacular landscapes

gordon's flashback

were all integrated in kinetic layouts that enticed the reader from panel to exciting panel.

An example of Williamson's Flash Gordon technique can be seen in the following sample newspaper strips from 1966. Written by Len Brown, most noted for his *Tower Comics* stories, and drawn by Al, just fresh from his Rip Kirby apprenticeship under John Prentice, the strips evidence all the characteristics of Williamson's lively, polished, style. Published in this form for the first time, **MEDIASCENE** presents Al Williamson's Flash Gordon—inspired science fantasy strip, *Robbie's Adventures In Dreamland*. ●



greats, Raymond wrote, drew and colored his work, achieving an unusual clarity of theme in the most imaginative of frameworks. Most comic art became dated after a decade, but after almost 40 years, Raymond's work continues to educate. He remains to be one of the most influential and most imitated artists in the business.

The man who brought Flash Gordon to the big screen was Larry "Buster" Crabbe, crown king of movie serials, the same "Buster" Crabbe who achieved world-wide fame as an Olympic free-style swimmer. His athletic ability, intelligence, good looks and personal charm gave him the perfect qualities for the role.

Buster started his acting career while still in college, earning a law degree. Paramount Pictures, at the time, was casting for roles in their college-based films, and Buster was a natural. Starting with

the part and made cinematic history; the intense effort he placed into the role, as well as his amazing resemblance to Flash Gordon, was enough for him to breath life into the characterization.

In his movie career, Buster went on to star in serials such as *Flash Gordon's Trip To Mars*, *Flash Gordon Conquers The Universe*, *Buck Rogers*, *Red Barry* and *King Of The Congo*. In a series of feature films done for P.R.C. Pictures, Buster also became the performer most identified with the role of Billy The Kid.

His career extended into television, where he starred in the series, *Captain Gallant Of The Foreign Legion*. In that series, the young ward "Cuffy" was portrayed by his son, Cullen Crabbe.

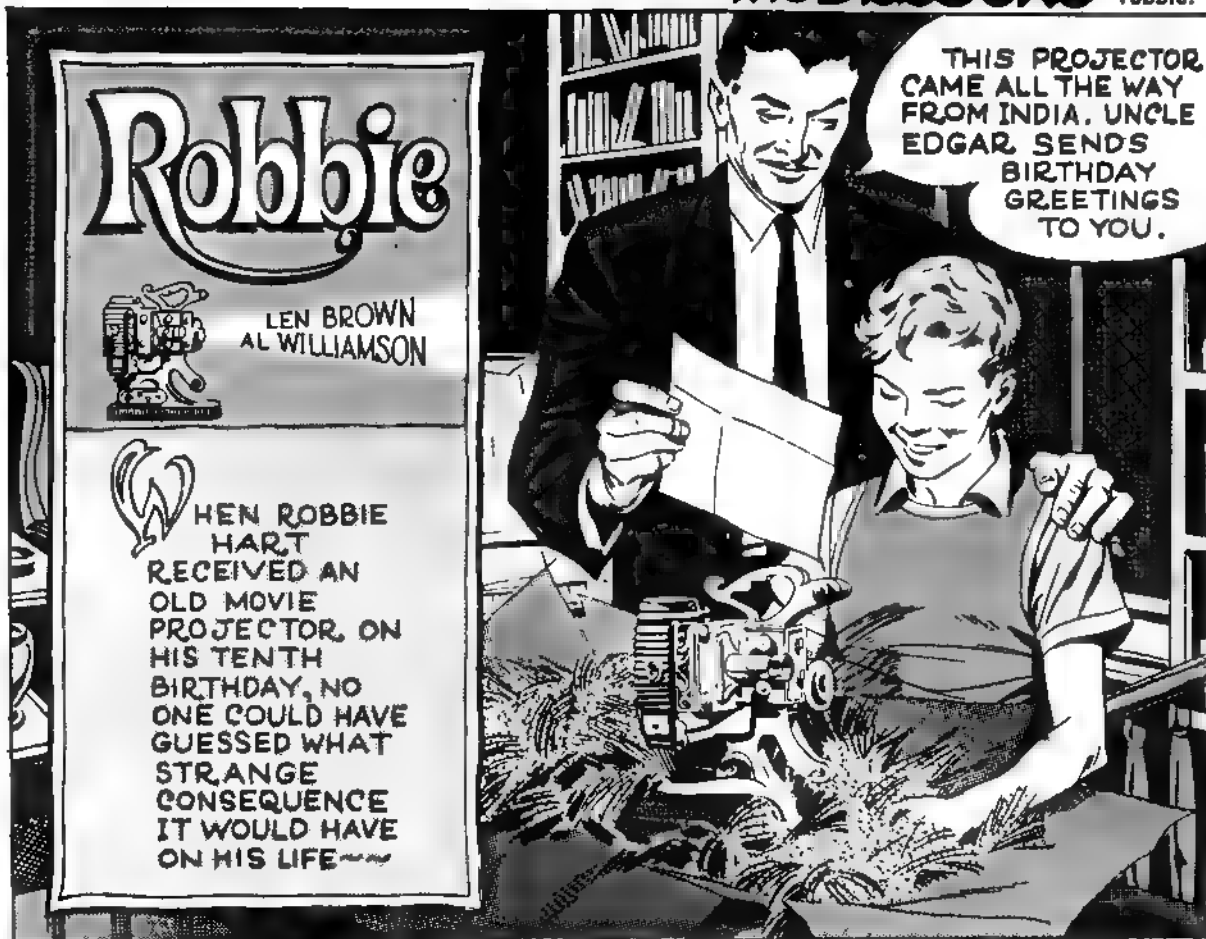
Thanks to the format of the serial, which has been around since the early days of the silent cinema, Flash Gordon was brought to the big screen in a series of multiple

with lovely Dale Arden by his side (though somehow she always managed to need saving). Crabbe played Flash as if he were a boy, totally caught up by what was happening around him, trusting everyone, except Ming.

To the people who saw Flash Gordon in 1936, and who did not follow the newspaper adventures of the hero, the serial underscored a variety of topical attitudes.

Flash was America personified. Despite his Aryan appearance, he was a college man. Flash played polo and other American sports. After all, he WAS played by Buster Crabbe who, in his everyday life, assumed the identity of All-American athlete, Olympic swimmer, actor and law-student.

Ming was the mysterious Oriental-type, whose threatening origin was unknown. Suddenly he was upon us, with droves of forces ready to destroy or conquer. Ming was a good



Copyright © 1974 Len Brown and Al Williamson



JUST AFTER ROBBIE FALLS ASLEEP, THE PROJECTOR, SUDDENLY BEGINS TO OPERATE -- CASTING A POWERFUL BEAM INTO THE NIGHT.....



Robbie



LEN BROWN
AL WILLIAMSON

WHEN ROBBIE'S MOVIE PROJECTOR MYSTERIOUSLY GOES ON BY ITSELF DURING THE NIGHT, THE BOY RECEIVES A VISIT FROM A PRINCE OF ANOTHER WORLD. THE PAIR LEAVES ROBBIE'S HOME, ABLE TO FLOAT IN THE STRANGE BEAM COMING FROM THE PROJECTOR.



THIS IS THE LAND OF LORE, MY HOME. DO YOU LIKE IT, ROBBIE?

GOLLY.

PRINCE LORE, SOMETHING TERRIBLE HAS HAPPENED.

ILLONA IS MISSING AND WE FEAR SHE HAS BEEN KIDNAPPED.

THERE IS ONLY ONE MAN WHO WOULD DARE... THE DUKE OF PURPLE VALLEY. QUICK, FETCH ME RAJAH.



WHO IS ILLONA, PRINCE LORE?

SHE'S THE MOST BEAUTIFUL CREATURE EVER TO WALK THE LAND OF LORE.



HERE IS RAJAH. HE'LL TAKE US TO PURPLE VALLEY.



AS ROBBIE AND THE PRINCE SOAR THROUGH THE CLOUDS, THE BOY IS HYPNOTIZED ONCE MORE BY THE BEAUTEOUS LAND WHICH LIES BELOW.



NO. 13
MAY-JUNE

LN



WEIRD

SCIENCE



INCREDIBLE SCIENCE-FICTION STORIES!

All covers Copyright © 1974 William M. Gaines

Wally Wood's mastery of storytelling, spatial relations and ultra-rendering made his the best art to ever augment a science fiction story.

When fighter pilot Kenneth Arnold made headlines in 1947 as the first man to ever see a flying saucer, he gave new credence to the ruminations of science fiction authors everywhere. In no time at all, books and films were full of menacing aliens and saucer-shaped space-craft. The leading example being Howard Hawks' movie, *The Thing*.

In the comics medium, titles like *Planet*, *Captain Science*, *Space Detective* and *Strange Worlds* were endlessly recounting the conflicts of heroic Earthmen against grotesquely inhuman aliens. Rex Dexter, Buck Rogers and Hunt Bowman were continually trouncing the bug-eyed, green villains of the universe, protecting Earth from deadly invasions.

And then there was E.C.I. From their very beginning, E.C.'s two science fiction titles, *Weird Science* and *Weird Fantasy*, were different. Instead of portraying Earthmen as the infallible saviors of the Universe, E.C. cast them as greedy, lusty, vain and envious creatures at the mercy of their own humanity in the high court of Universal Justice. Retributions were swift and deadly. Ignorance was a fatal weakness. In their own weird way, the E.C. sci-fi books often stressed the need for spacial integration and understanding, for, as they aptly pointed out, the alternative was death.

Revering in the concepts and imagery of space exploration, E.C. was also offering little morality plays on a regular basis as the only comics group to ever attempt publishing serious treatments of profound themes. Their weakest stories

shocking science-fiction

were simply shocking and sensational, or laced with clever but often contrived twists. Anyone who went far enough ahead, or back, in time turned out to be Adam or Eve. There were circular stories that ended where they began, surprise endings in which the person you "least" suspect turned out not to be the monster after all, and startling reversals in points of view that subscribed to a universal sense of justice. The bigot became the victim of prejudice in the end. The escaped convict who had been condemned to death on the electric chair was struck by lightning, touched the third rail, or was electrocuted while changing a blown fuse. Hunters became the hunted. Cattle raisers were themselves led to slaughter and wound up on an alien's dinner table.

Appearances were always deceiving. The most beautiful were often the most deadly from shapely women who convinced boyfriends to kill their balding husbands to pretty alien flowers whose voracious buds absorbed everything in their path. Stories were concerned with people unable to see the obvious. Their lack of vision inevitably led to destruction and death.

Al Feldstein and Bill Gaines plotted, and Feldstein wrote, a story a day. Working at such a fantastic rate, "borrowing" from science fiction anthologies and other literary sources became a forgivable necessity. Feldstein himself maintained a level of quality that was amazing for comics. But E.C. overstepped the bounds of derivation when they pirated two Ray Bradbury stories from *The Illustrated Man* for *Weird Fantasy*. Two issues later Bradbury

was receiving credit on the cover and was being honored with a series of direct adaptations.

In "The Precious Years" immortality was commonplace. So was boredom. Our hero reports to the Suicide Bureau to do something interesting in his life — and it. He falls in love with a girl who has come to the Bureau for the same reason, and time becomes precious to both of them again because there is so little of it left before . . . They wake up, together, on a starship bound for a pioneer planet. There, age will steal their precious years. They must fight to live every fleeting moment to the fullest.

There were many more stories and concepts equally engaging. E.C. discussed the dehumanization of man by machine and the validity of death as a stimulus to life. Tales preached an understanding of the other man's point of view and showed compassion toward all living things regardless of outward appearances. A noble experiment, such ideas weren't ready for serious expression between the covers of a comic book. They still aren't. Both science fiction titles lost



money. At the beginning of 1954, a merger into *Weird Science Fantasy*, a 15¢ book, only served to cut losses in half.

The successes at E.C. were, of course, their horror books, *Tales From The Crypt*, *House of Fear* and *Vault of Horror*. But the E.C. science fiction books never claimed to be best-sellers. They were books of unprecedented quality and incisive imagination; but nonetheless, they were the failures of the line.

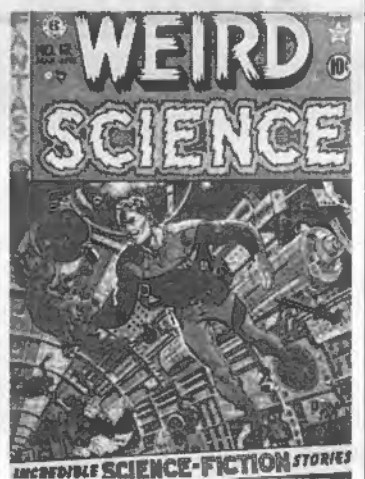
Actually, the E.C. production system itself was probably the science fiction books' own undoing. E.C. stories were self-encapsulated in the written narrative and dialogue. The illustrations were often redundant treatments of the accompanying text. Such a format mattered little to the horror stories since they usually dealt with bloody vengeance and violent justice, and the drawings were graphically sensational.

Science fiction, however, was a more subtle, less spectacular subject. More cerebral than the horror, sci-fi drawings that reiterated the writing were, and would have remained, certain failure but for the artistic abilities and imagination of Wally Wood.

When *Saddle Romances* became

Weird Science, and *A Moon . . . A Girl . . . Romance* was transformed into *Weird Fantasy* in 1950, Wally Wood was present. His style at the time was appropriate but too cartoony, lacking in believability. Working briefly on Will Eisner's *Spirit* and other comic books had its catalytic effect however, and by 1952, Wood's mastery of storytelling, spatial relations and ultra-rendering had expanded to awesome proportions.

"My World," a purely visual showcase in *Weird Science* 22, marked the complete maturation of Wood's work. Heavy, stark shadows were stamped on angular faces. The sun bounced off bubble-helmets in explosive glints. Sleek, icy craft pierced the cold void of space. Com-



plex machinery was meticulously rendered. Alien creatures were either sucking, slimy horrors with craterous eye sockets and glistening, tubular membranes, or curiously cute and cuddly gnomes. Woody's men were the product of Adonis Incorporated. Wood women were ultimately proportioned females with big breasts, soft round bellies, wide hips and shapely legs that curved like an archer's bow. The alien variety had exotic butterfly wings or were equine amazons with flowing manes and furry, cloven hooves. Tight, wrinkled spacesuits were lavished with an unsparing munificence of incredibly intricate belts, straps, holsters, guns, wires, hoses, pockets, zippers, linings, laces and gadgetry that produced an effect of uncompromising realism. Generous use of craftint paper and zip-a-tone effects deepened the third dimensional illusion as none had ever done before.

Wally's concern for detail made his the best art to ever augment a science fiction story. In "There Will Come Soft Rains," a tale that only Wood could have illustrated, tiny robot maids, mice, custodians and various mechanized creatures went about maintaining their household

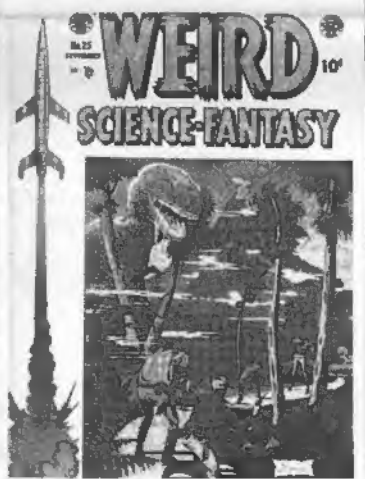
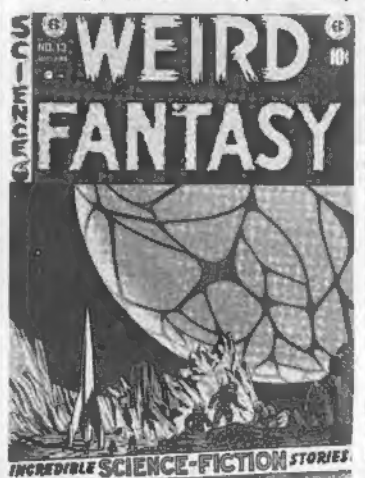
chores, even though every human being on earth had been destroyed by a nuclear holocaust. The story was told entirely in captions with only a few "whirr, buzz and click" balloons, but Wally's engagingly personalized machinery kept reader interest glued to each panel.

E.C. soon adopted the Wood look as their sovereign style. *Weird Science* became Wally's domain, from which he frequently made artistic forays into *Weird Fantasy*, *Frontline Combat* and *Shock Suspense Stories*.

Al Williamson joined the E.C. fold in mid-1952 bringing the notorious Fleagle Gang with him. Dubbed by Harvey Kurtzman, the Fleagle Gang included Williamson, Frank Frazetta, Roy Krenkel and Angela Torres among other escapees from the Cartoonists and Illustrators School.

Generally goofing off until Williamson's deadline approached, the gang would rally around to turn out a last minute masterpiece. Al penciled figures, Krenkel drew in futuristic cities and machinery and Frazetta tightened pencils and sometimes inked.

Strongly influenced by Alex Ray-



mond, Williamson drew with greater freedom, working fragile lines into the ultimate refinement of artistic elegance. Graceful, exquisite forms were defined with sharp, delicate strokes. Space garb hung in relaxed folds, created by sweeping multi-linear shadowing. Floating, diaphanous gowns flowed from slender, sultry female forms.

At the same time the E.C. Horror sales were rising, the famous Kefauver/Senate hearings got underway. Reeling under the forceful attack on the comics industry, comic publishers banded together to form a self-censoring organization and on October 26, 1954, the Comics Code Authority was formed.

Absurdly stringent, the Code Authority restrictions forced hundreds of titles into oblivion. *Weird Science Fantasy* changed its title to *Incredible Science Fiction* since the Code found the word "weird" objectionable. The E.C. staff was on the verge of physical collapse. Five years of intense productivity had exhausted everyone. The Code, inhibiting creativity, was a stinging godly on their backs. The boom was over. Circulations slumped.

By 1956 it was all over. Every E.C. Comic had felt the strains of

fatigue, censorship and poor sales. The sole E.C. survivor, *Mad*, had become a magazine so that the vitality of its irreverent humor could continue without censorship. Significant of Gaines' and Feldstein's affection for their science fiction creations, the last comic published by E.C. was *Incredible Science Fiction* 33. Its last story E.C.'s final statement, was a reprint of one of their favorites, "Judgement Day." The Code rejected it. Gaines threatened legal action. The Code relented. The story bears repeating. Its poignancy and forceful presentation are as impressive today as they were 15 years ago.

Earthman Tarlton inspects Cybernia to see if the robot civilization there is ready to join the Galactic Republic. An orange robot shows him the robot plant. Tarlton asks why only orange robots are being built. The orange robot answers, "Oh! We . . . only make orange robots here. The blue robots, well . . . I'll take you to their plant later . . ." At the blue assembly plant in Blue Town, the robot in charge apologizes for its appearance. Their funds are limited. Tarlton shows the orange robot that the same parts used for orange robots are used for blue. The same internal units, the same designs, with no improvements and no differences, are used. Only in the sheathing stage can a difference be detected. But sheathings are only outside coverings. The inside structures are identical. The blue robot explains, "The sheathings make the difference to the orange robots, Tarlton! It limits us to menial jobs, sends

judgement on cybernia

us to the rear of mobile buses, places us in different recharging stations, forces us to live in a special section of the city. . . " When a blue robot is completed he is placed in the blue educator. It lacks the advantages of the orange educator. Tarlton questions the orange robot. "You said before that this was a Free Enterprise Society. That after an orange robot serves its time on the assembly line, it is free to follow its own choice of endeavor."

"I . . . I said that, yes."

"That, of course, does not include the blue robots, eh? Their choices of endeavor are limited . . ." Tarlton informs the robot that Cybernia is not ready to join the Republic. The orange robot asks why. "Ask yourself that, my friend! Tell your fellow robots to ask themselves that question!"

"Is . . . is there any hope, Tarlton? For us?"

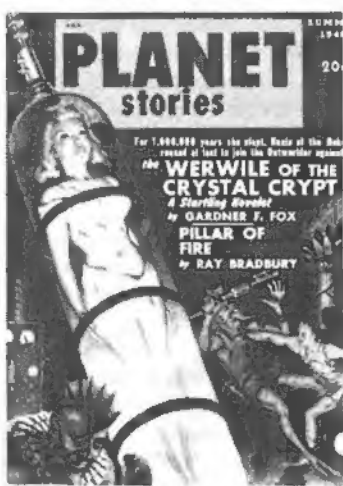
"Of course there is! Of course there's hope for you, my friend. For a while, on Earth, it looked like there was no hope! But when mankind on Earth learned to live together, real progress first began. The universe was suddenly ours."

"And when we learn to live together . . ."

"The universe will be yours, too. Goodbye, my friend!"

"Goodbye, Tarlton."

"The ship roared up into the night sky. It roared into the infinite void of space . . . into the endless cosmic vacuum! It roared toward glorious Earth . . . and inside the ship the man removed his space helmet and shook his head, and the instrument lights made the beads of perspiration on his dark skin twinkle like distant stars." ●



THE AMAZING

THE AMAZING FANTASTIC

THE AMAZING FANTASTIC STARTLING

THE AMAZING FANTASTIC STARTLING THRILLING

THE AMAZING FANTASTIC STARTLING THRILLING SUPER SCIENCE PULPS





They came from out of the skies! They were invaders from space who frequently took the form of beasts or reptiles with a weird anthropomorphic touch. They came in every size, shape and color—but mostly in green and purple. Their eyes (if they had any at all) were lidless, hypnotically piercing—and were as numerous as stars in the Milky Way.

Most importantly, they had tentacles, dozens of tentacles—the more the better. Sometimes even their machinery had tentacles!

The invaders swarmed across the newsstands of the 30's and 40's on the flashy, multi-colored covers of the magazines called the pulps. Readers fearlessly bought them anyway knowing universes would be saved from alien slavers at the last possible moment by star-tanned heroes, mighty-thewed and teeth aflash, with searing laser-ray blasters gripped in their fists.

It all began in 1926 when the

father of modern science fiction, Hugo Gernsbeck, published the first SF magazines, *Amazing Stories* and *Wonder Stories*, and opened the door to a galaxy of miracles that would soon follow. The term "science fiction" would not exist for quite a few years; any offbeat tale, from the supernatural to interplanetary adventure, was classified as "pseudo science."

Early covers inevitably visualized meetings between space-suited Earthmen and grotesque aliens, or fantastic baroque starliners held together with rivets. Artists, as if to comply with an unwritten cosmic code, always slanted their compositions from corner to corner.

Dozens of new titles materialized like *Air Wonder Stories*, *Astounding Science Fiction*, *Comet Stories*, *Famous Fantastic Mysteries*, *Future Fantasy*, *Imagination*, *Marvel Science*, *Miracle Stories*, *Out of This World*, *Planet Stories*, *Super Science Novels*, *Thrilling Wonder*

Stories, *Unknown Worlds*, and *Worlds Beyond*.

As the competition swelled, publishers hyped sales by combining science fiction with sex appeal. Covers featured scantily-clad slave girls in metal bras being stolen into the unknown void by unearthly tentacles or bubble-helmeted space-women cooking BEM's (Bug-Eyed Monsters) with atomic pistols. Steely-eyed heroes became part of the background along with the moons of Jupiter and the rings of Saturn. Readers loved it!

Blurbs and titles were often more exciting than the stories themselves: *Buccaneer of the Star Seas*, *Slaves of the Ninth Moon*, *Murder in the Fourth Dimension*, *Space Satan*, *Planet of Despair*, *Suicide Rocket*, *Prisoner of the Brain-Mistress*, *Dream Dust from Mars*, *The Robot and the Lady*, *Valkyrie from the Void*, *Flame-Worms of Yokku*, *Mars is—Hell*, *The Earth Stealers*, *Return of the Spacehawk*, *Invaders*

of the Forbidden Moon, *I Robot*.

Every pulp was an incredible space capsule that rocketed the reader beyond the infinite of imagination. No idea was too wild. Authors made esoteric breakthroughs in tales about unlimited atomic power, parallel worlds, contra-universes, multi-dimensional galaxies, time travel tales with accompanying irresolute paradoxes, thinking machines, androids, cyborgs, robots, mutants, aliens, microcosmic worlds, advanced civilizations, super-beings, cosmic invasions, dying earths, galactic development, suspended animation, anti-matter worlds, cosmic quests, ultra-destructive weapons, interstellar travel and dozens of other concepts.

Suddenly a new age of technology exploded across the face of the earth, a chain reaction detonated by the A-bomb that terminated WW2. In his 1929 novel, *Ralph 124C 41+*, Gernsbeck prophesized an

age of television, mass transit, weather control, computer banks, nuclear power, space travel, and satellites.

It had all come true! So did the adventure described by a thousand pulpsmiths since Verne and Wells—man walked on the moon and claimed it as the first step on his voyage to the end of the universe. Pulp dreams became hard reality and felled their creators with mighty blows, snuffing out the spark of life in the ragged-edged magazines.

With each dawn, new explorations and discoveries bury that Golden Age even deeper in the past—a past where vivid cover blurbs ignited an innocent sense of wonder, too soon replaced by newspaper headlines and TV jargon.

How many remember it was all predicted between the colorfully-painted covers of the rough-edged, now crumbling, forgotten science fiction pulps? ●



